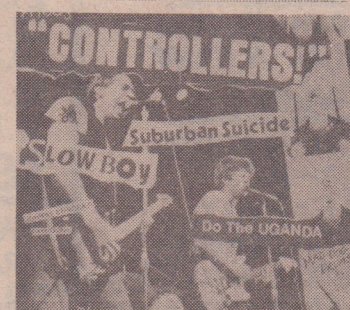
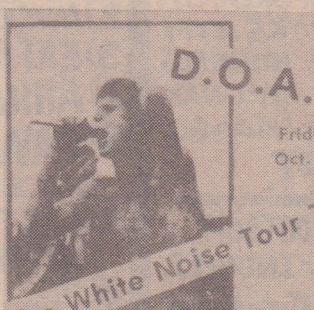
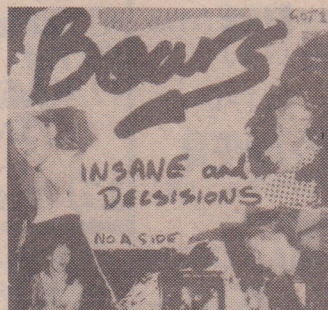
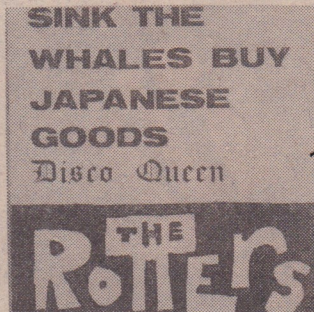
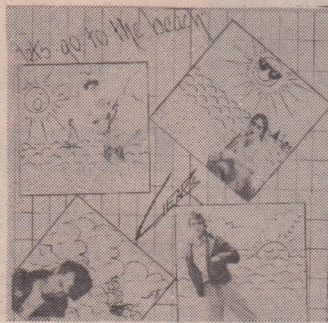


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NO. 15

JULY '84

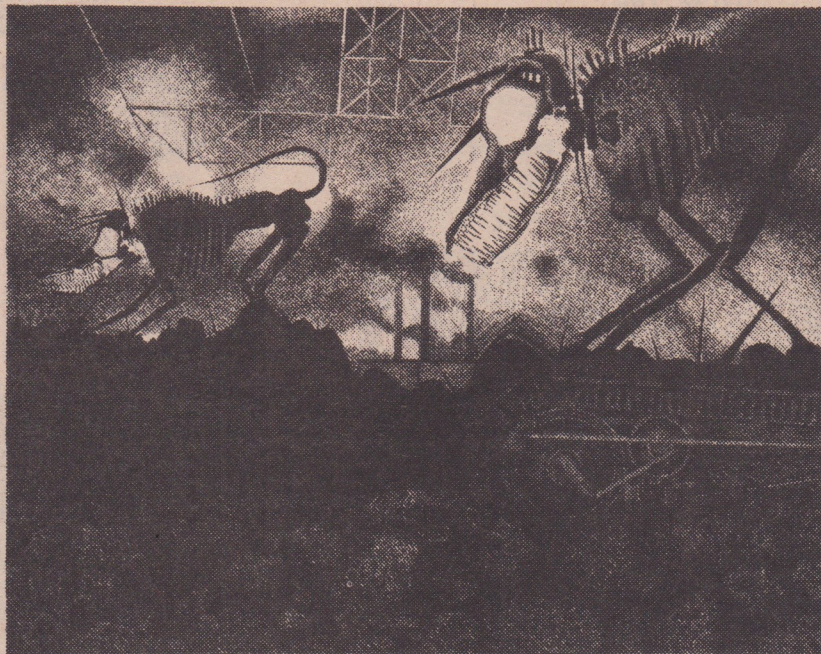
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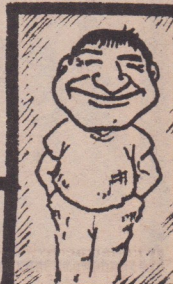
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SOMETHING TO BELIEVE IN-LP V/A
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ZERO BOYS-HISTORY OF...TP

Jeff Bale

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V/A-1984: FIRST SONIC WORLD WAR-LP

Ruth Schwartz

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Tim Yohannan



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CJSR EDMONTON ALTA Call Sta
KFBI MPLS MN 90.3FM SAT 7PM
KZUM LINCOLN NE 89.5FM THUR 10PM
CFMU HAMILTON ONT 93.3FM Call Sta
WBCU BOWLING GREEN OH 88.1FM MON Midn
CKCU OTTOWA ONT 93.1FM MON 10PM
WRST OSHKOSH WI 90.1FM FRI Midn
WLSM APPLETON WI ??? FRI 10PM
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WCSB CLEVELAND OH 89.3FM Call Sta
KPFA BERKELEY CA 94.1FM TUES 9PM
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WKDU PHILADELPHIA PA 91.7FM TUES Midn
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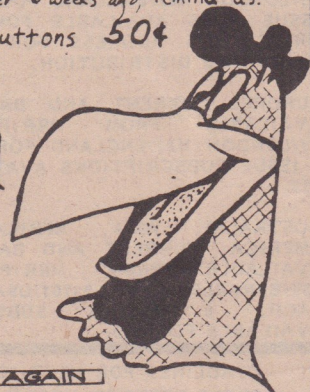
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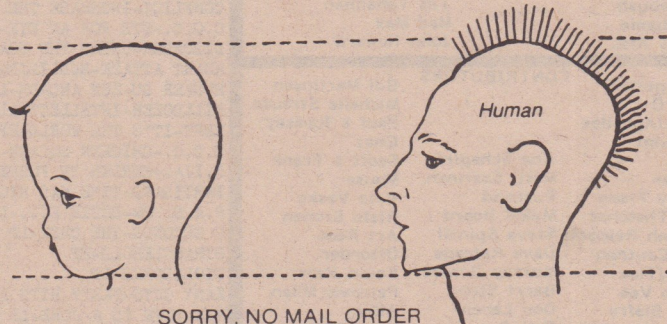
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7 SECONDS LP The Crew

DOES PUNK SUCK ?

Dear MRR:

"Does Punk Suck???" offered some of the best reading yet on the future of punk. It was great to see people in the business show a little ball-busting honesty, but even after all those words, two big questions are still not answered: Is it better to stick with stuff that you know will be good (or at least consistent), or should you spend your time and money wading through a shitpond of bands that obviously can't play yet for the sake of finding a few good new ones that will inject some healthy new blood into the scene? It would be nice to do both, yes. Can anyone loan me \$10,000 to get started? Secondly, should punk continue to stay in its own little world, or should punk allow itself to become influenced more by other forms of music and other lifestyles?

I don't know if there's an answer for the first question. But I've had some experiences related to the second one that have me wondering about punk's "closed society". The most recent of these happened in San Francisco, where I was checking out punk propaganda and shooting the shit with some people in a shop one day. Although I felt a little out of place as an Afro surrounded by mohawks and burrheads, I struck up a conversation and we got along great. Then I mentioned that I might have a little time while I was in town to, you know, take a look in some of the clubs on Broadway. After the laughter died down, they suddenly realized I was serious and quickly tried to discourage me. "You better get a haircut first," one said, "or you might have problems."

Huh? Is this what the whole scene is reduced to? Sure, I could have gone, and probably nothing would have happened to me. But I had never heard of the bands that were playing in SF that week -- do I have to risk getting arrested or getting my face kicked in just so I can see a show that I might not like in the first place? I don't mind if hardcores look at me as a bourgeois punk dilettante, as long as they get out of the way and let me BUY the tapes and BUY the zines instead of hanging around waiting to shoplift anything I can get my hands on. Everybody wants to smash the system, but when it comes to trying to figure out a system to replace it, everyone's brain turns into oatmeal. Punks are quick to forget that their whole scene is just a cog in that fat, decadent, Free Enterprise machine -- even those run-of-the-mill three-piece garage bands and "recording companies" that operate with a four-track recorder in some fifth-floor apartment on Sixth Street. Those bands and producers and magazines have to sell enough crap to at least break even and keep this big wheel lubricated, or the "scene" dies.

As for that minority of shiteheads who fuck things up for everybody, they can take their chains, boots and broken beer bottles and jam them straight up their asses. I'm never gonna take a swing at anyone if I don't have to. Is there something wrong with me? I have a job and I haven't shoplifted since I was 17. Is there something wrong with me? I have long frizzy hair, and my friends call me a relic of the '60s. Is that all the motivation someone needs to kick my ass? For anyone who answers yes, my response is FUCK YOU.

Despite all this bullshit, I'm still proud of the fact that BLACK FLAG,

D.O.A., FEAR and other punk tapes are in my collection (yes, even FLIPPER). And I have made some friends in punkdom who don't look at me like I've got some kinda disease. Plus I'm always reassured by an old saying: What goes around comes around. How many "movements" have we had in rock now? I think I stopped counting at 50...boogie-woogie, pre-BEATLES dance music, vocal groups, BEATLES, guitar heroes, psychedelia (twice), techno-pop (twice), heavy metal, disco, freaked-out disco (a la DURAN DURAN), avant-garde (twice or three times, depending on who you talk to), R&B, soul...and now we have bands that incorporate some or nearly all of the above, plus a myriad of "new wave" groups. Some of those flags are still flying, but a lot of them are just tattered remains flopping around in the breeze. They all will be eventually. Why should punks look at themselves any differently? Punk is a state of mind, as a lot of people are fond of saying, but the attitude had to be there in the first place -- it doesn't come from the music. Come on, people. Enjoy and improve the present, but keep one eye on the future and the other on the past. There has to be something beyond the "scene" -- or everything it stands for is a piece of shit.

V. Verdi

Dear MRR:

First - many thanks to your magazine for being consistently interesting, informative, and sincere. It's so wonderful to read so many opinions and ideas and find out that other people feel as angry and frustrated as I often do by this senseless world of ours.

I found the comments on punk's "stagnation" on the whole to be true. However, I have to disagree with one "solution" put forth by Ron of Iron Guard zine and some of the record ads. Although total withdrawal from the system is great in theory, in practice we only hurt ourselves. By refusing to vote and dropping out of school, we do not destroy the system; we render ourselves even more defenseless and helpless, thus allowing it to destroy us completely.

We have so little say in this supposed democracy of ours as it is; if we don't vote, we just end up with even less. Granted that our choices (especially for present) often don't seem like choices at all, with the decision really being whom do you hate less - still, I'll sleep better having cast my vote against a man who's just been endorsed by the KKK (yes, it's true!) and wants to tell me what to do with my own body. If we don't vote, no one will miss us - no one will notice our "total protest"; but we will be helping Reagan.

To drop out of school, or to remain in class not trying at all, is only to hurt ourselves. First of all, this action reinforces the image society has put on us, that of a bunch of dumb, stoned rejects. It's easy for people to dismiss us if they can prove us stupid or uneducated, but when we can back ourselves up with facts and reasoning, we put their backs to the wall. We confuse them by showing intelligence; we ruin their terms by manipulating them. It's tempting to sever all ties with society, but try that and you just screw yourself up. You can't get a job, you have no money, no food, and no place to live. Society

continues while you don't; you're conveniently out of the way, and no one will remember why you did it; they'll just think "punk equals loser".

We can't realistically expect huge changes, but let's not make things worse for ourselves than they already are. We can keep thinking and make our voices heard, or we can fulfill society's prediction and hopes by destroying ourselves.

Claudia Bukszman/10 W. 86 St./NYC 10024

Dear MRR:

On the one hand I agree with much of what was said about the generic nature of more and more of the "punk" music and bands operating today. Both in terms of musical structure and lyrical content, a lot of bands are becoming redundant, just essentially copying what has been done before. Many people seem to have an idea of what "hardcore" is supposed to be and are just trying to live up to that idea with no sense of progression. Therein lies the danger of labels. People aim for the same sound and the same message without thinking about what they're doing or why. They just know that "hardcore" is cool, so they try to imitate what they think is cool. When this becomes the case, there is less and less difference between punk or hardcore and any other formularized kind of music, be it Lionel Ritchie-style AOR, DURAN DURAN-style "new wave", whatever. Culture must move forward and progress or stagnate and die.

On the other hand, you guys living in S.F. or L.A. or D.C. or any other town with a big punk scene I don't think can imagine what a really liberating, refreshing thing it can be to be able to see a punk show of any sort in a place like South Carolina, where it's still unheard of and where it's still amazing to find anyone who is not a mindless AOR zombie. So, even bands who are not too good in terms of their musical development I think should be encouraged to go ahead and play and maybe learn from experience.

So, what course should we take for the future? I still think that anyone who wants to start a band or put on a show or start a fanzine or whatever should be encouraged to go ahead and do it. But, I think that originality and intelligence should be encouraged more. The boundaries of what is acceptable to a "hardcore" crowd should be expanded and sources of influence should be widened. You guys at MRR can play a big part in encouraging and giving exposure to bands who really think about their music and lyrics and play what they feel and don't just do "some more hardcore songs." Punk was launched as a grassroots musical revolution against the stifling cultural atmosphere fostered by The Powers That Be. Maybe it's time to adopt a punk attitude towards punk. We can't be slaves to the past if we expect to make it into the future, no matter how great or how much fun the past may have been. We have to make the future better, if it's gonna be better, or if it's gonna be at all. Chelsea Snelgrove/DEATH ROW - Columbia, South Carolina

P.S.: I don't think that progress can come through "elitism". There are always a few people who steer the course into the future because they can anticipate and create something new in music. But if they become an elite, cut off from or different from their audience in any essential way,

then it seems to me that the music created by such people would have to be meaningless bullshit.

Dear MRR:

I understood your article, "Does Punk Suck?" Well, have you ever thought that the originators of punk/hardcore are getting old and that the scene is still getting regenerated? From my angle, punk is not dead nor will it ever die, because new angry kids will come from each generation and the old ones will move on. Maybe one day you at MRR will wake up some morning and wonder why you work for a punk fanzine and you'll quit publishing. In your mind punk will be dead. But in reality, it will be a newborn baby. Some other fanzine will take over and become what your magazine will have once been, and punk will change over the generations to come. The new people will gradually lose touch with what you, the forefathers, did. I mean, I am a new face in the hardcore scene. I've only been into it strongly for 4 months and I'm getting into it by making a fanzine, setting up shows, and I think this represents the future of punk. New people will come along and some, like me, will take charge and others will ride along and have fun. Just something to think about. Thanx, Joe Miller/125 Hollywood Ave./Elkhart, IN 46514

Dear MRR,

I thought the most pertinent commentary came from John Kezdy of THE EFFIGIES and Metal Mike Saunders of the SAMOANS. First, quality must come before velocity. Nothing is gained from shows that end up being a speed contest (as illustrated by Mike Walsby in MRR #11). I only have a very limited amount of cash to spend on records and shows, let alone leisure time. This is even more complicated by the fact that there is so much to choose from. I'm not going to indiscriminately buy up records or go to shows in the name of supporting the efforts of hardcore. That's not to say that I am against hardcore. I'm not. I am just tired of what was oft called "Generic Thrash" in MRR #13. If I'm going to make the investment of records or attending shows, I want bands to exhibit skill, originality, honesty, common sense, and energy. Is this too much to ask? Is it too much to ask for a band to show up on time and play without being completely plastered? Almost anyone can fly the flag of "Hardcore"--open-minded, anti-racist, anti-fascist, positive thinking. What I have just listed is not the iron-clad definition for "hardcore". This will differ from person to person. In most cases, this open-mindedness is sincere. But how many times can one take someone dumping on Reagan and Nuclear War to the tune of three chords. Reagan obviously has to go, and is worthy of criticism. But, it has become more trendy than anything else to malign Reagan. Any president throughout history gets maligned. Put some variety into what you're saying. I may agree entirely with what a band is saying, but if their music sucks, why should I buy their records? To me that would be hypocritical, since I buy records for enjoyment. I might as well write the band a check for seven bucks rather than buy their album. I see no reason why people can't demand to hear good music and creative lyrics. This is why bands should not be content merely to echo the sentiments of what the "in" band said on their album. Think for yourself. Where have I heard that before? Metal Mike was right. We do know what the next hardcore album is going to sound like. With more variety and thought about playing ability and lyrical subject matter, perhaps this malady could be changed.

Listen to other forms of music. I pity the person who listens strictly to "Hardcore". They're missing so much. Jazz or classical may not be politically aware but their creativity is just as much of an escape from MTV shit, as hardcore. Jazz/classical chose not to deal with politics, and that's their priority. This does not subtract from their value. It merely has a different form, one that is no less challenging than "Hardcore". The MINUTEMEN and HUSKER DU are good at trying something off the beaten track. One can only conjure up a vague idea of what their next album will sound like.

John Kezdy failed to point out that LOVERBOY also has a larger audience because they fail to challenge their listeners, mentally or otherwise. But the fact Kezdy did bring up is that bands should know how to play their instruments. If I can't enjoy what I'm listening to, I'm not going to pay attention to it. As Paul Weller once said, "Fire and Skill." JOURNEY sounds decent, but they're so boring that any musical talent is cancelled out by drippy, redundant, monotonous lyrics.

Variety and quality are the two solutions I see to Generic Thrash. Problems with scenes such as ego trips are another story. With a large group of people following one idea that is hard to define in the first place, someone is always going to take the ball and run in the wrong direction. Look at our President. Hopefully, more people with common sense - don't ask me how to define that - and compassion will have to work harder for the mistakes of assholes who trash halls, fight, abuse people, and pull other juvenile shit. Some greater degree of unity can hopefully come from these efforts. It all involves give and take. Perhaps a lot of it. It's a long up-hill battle in our efforts to change what ails the earth. Keep plugging. The least you can say is that you tried. Be educated. Your average yo-yo can criticize Reagan, but in detail? An informed opinion can be persuasive, and it gives a good impression. Libraries are free and contain all kinds of dirt to be dug about our government. Send hate mail, or any type of response to the address below. Thank you. With hopes of sending Ronnie home, Jim Kilborn/145 Gibbs St./Newton Center, MA/02159

Dear MRR:

Four years ago, as a sophomore in high school, I heard my first punk rock. When I heard the SEX PISTOLS, their energy, open weirdness and ability to act any way they wanted to was what made them dangerous. Nowadays though, hardcore has a cliched weirdness. In other words, it's reached a regimented norm that old punk did not possess...punk rock could include elements of new wave, noise, death rock and a blend of almost any style of music when coupled with a raw rock'n'roll aesthetic. But hard core punk has less possible variations: thrash, metalish and Oi. Groups that do try to utilize a musical hybrid beyond average hardcore are usually not considered a "hard-core" band anymore. So hardcore music is not progressing - it's regressing into a neanderthal stage that is pretty far below the original punk rock "happening". Yep, punk was originally a "happening" and now it's degenerated into a "scene". Furthermore, the "scene" is very often just an excuse for petty vandalism and picking up women. These scenes are about as threatening to the "real" world as a Hell's Angels' Tavern, and so the "real" world will go to the tavern around the corner. The same is true with the hardcore club - the normal people will go to the club around the corner instead of

facing lame, boring, reactionary-jock punks.

Hardcore is locking itself away into a little clique that excludes others who don't fit in. By rejecting new people and styles, hardcore is rejecting progression.

If it wasn't for the fun bands like ANGRY SAMOANS, DEAD MILKMEN, SACRED ORDER,...and the not-so hardcore bands like THE FEEDERZ, OFFBEATS, REPLACEMENTS...for me, Punk would be six feet under like most hardcore deserves to be. Something new and dangerous will rear its head in 5 or 10 years; the possibilities are endless. But let's not just sit around waiting for something new to join. Why not take individuality to new, personal extremes instead?

Mike Z (of Human French Fries zine)

Dear MRR:

Here's some comments about your last issue on the state of 'punk'. I agree with Tim - we've wanted to make it easy for people to be heard for a long time and now that it's possible, everyone seems to complain about the mediocrity. That is the price you pay for democracy. Who cares about a release not being the greatest. It's great just having the choice. Do we want to become elitist and censor things just 'cause we think it's not up to snuff or says things we don't agree with? Also, to all the people who say punk is "out", you apparently have learned very little from it, since the whole concept of being "in" or "out" belies a fad-oriented attitude. I don't do things worrying about whether it's "in" or "out". Also, I think a lot of people have just become jaded, having listened to nothing but punk albums for the last four years.

Jeff Earing/INSANITY DEFENSE

Dear MRR:

It's time for my 2¢ (after re-reading the whole "state of HC" spread).

Three days ago, I had the immense displeasure of hanging out with exactly the "fag-bashing, swastika-scrawling cretins" Steve Wishnia wrote about. I had two reasons for ending up with them. First, I'm half-pissed the stupid fuckers claimed (like property) a potential girlfriend (punks have feelings too!). Second, it makes no sense to have a position (politically) and argue in its favor if you don't know what you're arguing against, not as your opposition says it, but as they think it and live it. I want to hear what Garry Bushell and his stooges say before I hear what MRR and CRASS say about what they say. I respect the latter two far more, but I like to do my thinking from primary sources. Afterwards, sharing is essential.

Let me skip around a bit. I feel guilty every time the decline of punk is blamed on the "new people" in the scene. I came in in 1982. I'm a new person. I say to myself that I've been politically active all my life (as the son of a politically active family). I go to the United Nations school in New York - no slouch on internationalism and social justice! I came into the scene with this background. I dress pretty much my own way - recognizably "punk" but not in "hardcore uniform". I do all the right things, like listening to what the bands say, and discriminating between good and bad bands on the basis of their ideas more than their music. I involve myself in extra-punk activities like demonstrations, other art forms, etc...still us "new kids" take the rap.

Three days ago, I was lucky to find out why. These fag-bashing cretins, who look real "punk" with their mohawks and

hanging suspenders are newer than I am. Their lower east side squat and "crucial" image let them sink into the outer shell of the NY scene (as defined by the people comprising it), and they know everyone and everyone knows them, but I never saw them anywhere before Friday. They are dangerous people with their knives (especially during their acid trips). They read people as if they were spies. I asked a friend if I should cover the CRASS emblem on my pocket (5 minutes after I met these guys), and she told me it was too late - they had already noticed and they asked her if I was another "crasshole". We all went to hear VIRUS (in every way a great band) at a friendly club that seldom books hardcore (it's free, so bands don't get paid), and by the end of the set, two guys from the band going on after VIRUS got the shit beat out of them. Members of FALSE PROPHETS were there. You can ask them for further details.

After the show, I hung around with a guy who works at the club, some of my friends, and some "crasshole peace punks" and we were talking about these guys. The situation is so extreme that those of us who knew names were afraid to mention any. It is really scary that what was a basically factionless scene for a long time now houses a small group of newcomers who have successfully carried through their fascist ideas by terrorizing the rest of us. As the guy from the club said: "If what you're saying [about violence] is true, this is fucking bullshit. You should just grow your hair out and move on to something else. This is fucking bullshit."

So what the fuck are we supposed to do? I don't want to quit out on an idea I really care about. If any of them read this, I'm dead.

Nagasaki, NY

Nagasaki - You've got to organize others who feel the way you do and fight back! Goons like that thrive on intimidation, not opposition. J. Bale

Dear MRR:

If it's were skiffs, we'd all be taking a boat ride. If punk was a cruise.

We're not, of course. We're sinking in the bog, clinging to pieces that don't float, but treading water. Do cats swim? If a cat dived off a diving board, would or would it not land feet first?

Enjoyed the lengthy punk eulogy or whatever, but would like to add a few thoughts of my own. Punk is to you what punk is to you. Not your friend. Not your mother. Not your DJ. Not Jello. Not Wattie. Not Ronnie. Not Marx. Not your pet. Not even your girlfriend. Punk is your last personal statement. Punk is you. Punk is discovering what you're really for or against and then doing something about it. Doing something about it! Punk is always changing because you're always changing. When you let your other side get the best of you, then the first pile of dirt has already flown from the shovel. If punk is truly dead to you, you yourself have killed it, because it will have ceased to have personal meaning for you.

Steve 53/Blitzkrieg/ Box 912 / 2910 Scioto / Cincinnati, OH 45221

R&R:

thought the "Does Punk Suck" issue eat. I hope it's not too late to add union. As long as I've heard the call for unity on the scene, I've been highly suspicious of just what the hell we're supposed to unite over. The N.Y.C. scene has always been basically a bar scene of kids out for fun. By now it's become obvious to me that unity on the scene means little more than a new uniform, liking exactly the same music, and dancing

exactly alike. It's too easy to be a skin (even to be a punk). Simply put, you are what you pretend to be.

In our "Anarchy Primer", Dave Insurgent and I put the word 'unite' on every page; but the idea was to unite toward humanity's common goals of freedom, peace and equality, not at all unity for the sake of uniting. It means nothing to unite against the world. What are you united for, and what are you united by. For example, the hippies united against the war (not war, but The War). When the war was over, so was their whole thing. In our case, if some liberal wins the next election, I'm afraid a lot of people would have nothing to complain about. I'm tempted to vote for Ron just to keep the country fucked up (ha-ha).

The point is what wakes up a movement is problems, conflict with outside. What makes and keeps a movement alive is goals, what you want for the future. As long as each person can relate to the goal, there's no need to constantly relate to the group (or any leader). Face it: a scene does not a movement make. Just look at the two words. Movement implies motion with direction. Scenes just hang out surrounded by themselves. Picture ants sharing a load of food. It's in all their interest to move it, so they do. Some in slightly different directions, some try harder than others, but as long as each knows basically where they're headed and why, they'll get there. A shining example of unity (of purpose) and disorganization, as punk should be.

When ideas for the future start coming up, maybe more people will take this scene seriously.

Dan (Rampant) c/o Affront/P.O.Box 69/NYC 10009

Dear MRR,

I'm writing in response to your enlightening article on the worth of the hardcore/punk movement. I feel I can present an honest, unbiased account of the pros and cons because I consider myself neither succumbed into the sheepish, blind conformity of the mainstream, or stuck into a cryptic cynicism which so many "conforming" non-conformist punks fall into. The potential for the punk movement is boundless, but there are specific boundary lines which one must keep in perspective at all times. For one thing, violence and bent self-righteousness lead to nothing but hostility and a deeper isolation from the realities of life. In particular, those who feel it is their duty to pick on those who don't wear their cliched mohawks or spiked jewelry are laughably phoney. I think there are just as many phoney "poseurs" in the punk scene as in any other group (all style and no substance!). Also, hypocrisy is rampant among many hardcores. They proclaim and boast that they are for 'anarchy' and true freedom of expression, but in reality they have as much tolerance as a bug towards those of us (myself included) who care to be true individualists. A true individual is one who experiences all the worthwhile aspects of life (arts, sports, music, etc). I can proudly call myself a mod-jock-punk and feel I can perfectly blend these three without conflict or contradiction.

As for the good aspects, which I feel outnumber the bad, I see hardcore/punk cultures as a vibrant, viable alternative to the many more sexist, pointless, and desensitizing mainstream music scenes. Seeing the MOTLEY CRUES of the world strut their bogus stuff really makes me wonder where today's kids' heads are!

In conclusion, what is urgently needed to keep hardcore from going down the tubes as just another "angry youth

movement" is a real awakening for all those involved. Punks must learn to listen with compassion to those who are more "balanced" and aware of both sides of life. Remember, life is like a smorgasbord: a little of this, a little of that. What I'm really trying to say is: give life a chance, and live it to the fullest!

William Hooben/ 375 Ohio Ave/ W Springfield MA 01089.

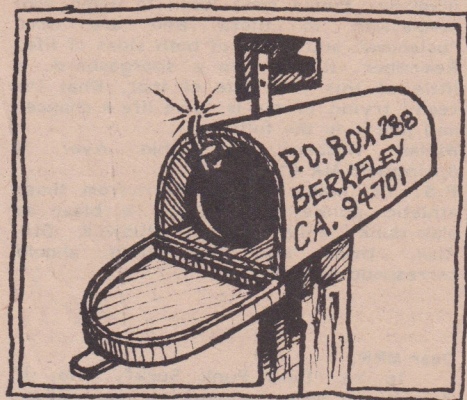
P.S. I'd really like to hear from those athletic punks because it's a blast to slam-dunk while playing HUSKER DU! Also, those who like blues should correspond as well.

Dear MRR,

In re "Does Punk Suck"...No, it doesn't. No more than dadaism, surrealism, situationism, early rock'n'roll, hippies, or any other counter-hegemonic cultural movement which has had to contend with the ability of bureaucratic capitalism to commodify and neuter its most vicious opponents (and opposition doesn't necessarily have to be self-conscious). What is important about punk is not its stylistic imagery (e.g. the look, the language, the skateboards, the thrashing, or even the musical style), but its spirit, which is a spirit of resistance to the status quo. But as evidenced by the wide array of perspectives expressed both in the letters of each issue of MRR, and the editorials, the spirit of punk is multi-dimensional and contradictory. At its best moments, punk embodies a spirit of critical thinking, of cooperation, of defiance, of a breakdown of hierarchy, of active participation and creation rather than the passive consumption of the panderings of the commodified stars. At its worst, punk is senseless aggression and violence, insensitive sarcasm (e.g. Tesco Vee), nihilism and cultural demoralization. To purge the latter, we must continually engage in the former. My basic point: so what if hardcore becomes "generic", or YOUTH BRIGADE goes on MTV, or Jello Biafra becomes a Joe Strummer clone. Even if the palpable style of punk becomes ideologically incorporated and commodified so that its imagery loses its subversive value and goes on sale, its spirit will become embodied in something else. After all, a truly revolutionary culture must be permanently in flux. This is why I must respond to the query of "Does Punk Suck"--as long as there are mouthpieces through which we can pose such questions and be critically reflective about our own position in society, then the positive side of "punk" will remain vital. Andrew Herman/ 25 Gerald Rd/ Brighton MA 02135.

Dear MRR,

I just thought I'd tell you my thoughts of the punk scene nowadays. It's gotten way distorted. It originally stood for being original and thinking for yourself. You wouldn't believe what it's like here! All the punkers here pass judgment on the lesser known punks, like me. They call me a poseur. What's a poseur? A poseur is someone who pretends to be something they're not. I don't fucking pretend to be anything! I didn't go out and get my hair cut off, I don't wear BLACK FLAG t-shirts, and I don't go around saying, "Look at me, I'm hardcore!" The only thing that makes me look remotely punk is my skateboard. Now what gives them the right to say, "Oh, gee, what a poseur." Just because of my goddamn skateboard?! I am devoted to punk. I go to all the shows I can and even get up off my ass and write a letter to help my scene a little. What makes them different from me? Signed, Pissed Off, Stockton, CA



IS THIS BOSTON, NOT L.A.?

Dear MRR,

We've got problems. The punk/HC scene is sick, and may be dying. Maybe things are different in other places, but around here (Boston), things are pretty lame.

The attitude of the kids here is what bugs me the most. The Boston scene breeds ignorance. There are countless numbers of little cliques: the Cambridge kids hate the Boston kids, the skinheads hate the skaters, the people who aren't straight-edge hate those who are...it's a mess. Whatever happened to unity? What a load of dung. The word "crew" is all too popular around here...."What crew are you a part of?" Fuck off; I'd rather be skinned alive than boast of being part of a particular "crew" or clique. Those little sub-labels are ignorant--a punk should be a punk.

Things are too "Boston scene-oriented" here also. From talking to kids around Boston, you'd be led to believe this was the only city in the world. So many people seem to only listen to Boston bands. The Boston bands are great, but come on....there are others out there. Don't be a fuckstain!

And beware of the way you dress in Boston too. God forbid anyone have a mohawk or wear spikes, or they'll be criticized to death: "oh look, he's punk rock." Why don't you eat shit. I like mohawks and spikes, so leave me alone and let me look the way I want! Isn't that how it's supposed to be? You can't even wear a leather jacket without getting criticism. The "cool" image is long hair and conformist clothes. I can't even walk around town without getting dirty looks from all the "real" punks with long hair who look like everybody fucking else. I'm not saying punks with long hair are assholes, but it's not right for these kids to think they are better than the kids who look "punk". It's fucking stupid! After all, isn't it the way you think, not how you look?

Speaking of thinking, I'm afraid it's no longer being done. The stuff I've been mentioning has been symbolic of the decay of cerebral activity in punkdom. It's a vanishing art. Everyone's a hypocrite. And the bands aren't helping either. Bands with something to say are things of the past. Everyone hates the DEAD KENNEDYS (I think I'll paint a big DK on my leather jacket, the one with all the spikes). Everything is turning Heavy Metal because cuz it's the "cool" thing to do. We need a big band with something important to say. Be political!

We gotta do something fast, or punk is gonna die faster than you can take out the trash. Shave your head, think, and have fun.

Rat/ 181 Fenley St/ Revere, MA 02151.

MAKE HOMEREW
NOT WAR
FALL OVER
NOT OUT

DISORDER

Dear MRR,

I'm writing to tell you of our recent disastrous trip to Paris. The reason I'm doing so is to warn other bands to be careful when travelling across Europe, as the police and customs officials are really corrupt and tend to use their position of power for their own personal gain.

The story starts when DISORDER, LUNATIC FRINGE, and some friends were travelling to Paris to play at a punk festival organized by the Parisian punk band SHERWOOD, along with CHAOS UK (England), CAFARDS (France), and ENOLA GAY, PHALLUS, & BOSKOPS (Hannover, Germany). The first problem began in Dover when we were stopped by "special branch" police, who did not give us any reason why we had been stopped. Our passports were taken from us and one of the blue scum went to the telephone. After waiting about 15 minutes we were getting very anxious that we would miss the ferryboat, but our passports were returned to us, and we were told we could go. Me and Steve had to fill in some yellow forms which said we were leaving England-- we weren't told why, but presumed it was because we were the only ones with drug offense records. We got on the ferry and met some people from Texas who were into hardcore. One was celebrating his birthday, and we got very drunk on bottles of rum (yo ho ho). Eventually, we arrived in Dunkirk, where the real trouble began.

Steve was with the 3 Texans, who all looked pretty "normal", and passed through customs with no hassle at all. He got on the train to Paris and fell asleep. The rest of us were stopped by the French customs police, and our baggage was searched. They found some copies of our "Mental Disorder" EP and LUNATIC FRINGE's "Who's In Control" EP. After looking at the covers and reading some of the lyrics, they decided we had to pay importation tax on all the records. We argued with them, as it is not true--you are allowed to take £120 worth of goods for export into France per person, free of tax--and there were 12 people and only 150 records. We were told that if we didn't pay 700 francs, we wouldn't be allowed to take them. After some argument, they agreed to accept 500 francs as this was all the money we had on us.

So Boobs gave them the money, and in return was given a very official looking receipt. But then they kept the records

ENOLA GAY

SHERWOOD

CHAOS UK

PHALLUS

BOSKOPS

DISORDER

LUNATIC FRINGE

LES CAFARDS

QUE PASA?

SAMEDI
26 MAI

A PARTIR DE
16 HEURES

PAGA!

CAES

1 RUE EDMOND BONTÉ
RIS ORANGIS
(A COTE DE LA GARE)

GARE DE LYON BANLIEU

NATIONAL 7

943 41 09



ALLEMAND

FRANÇAIS

ANGLAIS

ENTREE 50F

and refused to give them back. One of the pigs proceeded to threaten Carl (LUNATIC FRINGE drummer) with a big stick. He pushed Carl towards a rubbish bin and said that if he didn't break up the records and put them in the bin, he'd hit him with the baton.

I saw what was happening, and went over to try and save the records. I managed to grab about 5 of them when I was pushed and threatened. So me and John (LUNATIC FRINGE guitarist) went over to the office to demand our money back. The bastards refused to give us the records back. I got very angry and refused to leave until either the records or money was returned. Now these French pigs have a very diplomatic way of solving arguments, and they proceeded to spray tear gas into my face. I was then threatened with deportation, so I kept quiet as I didn't want to miss the gig.

By the time this hassle was over, the train had left the station with Steve on it. He didn't know the address of the gig; he just knew it was somewhere in Paris. So it took him about 30 hours to find the gig, and by the time he got there the last band, BOSKOPS, had just finished playing. We blame this entirely on the French customs police for being such narrow-minded, corrupt bastards. Incidentally, DISORDER did play 8 songs, with me on guitar and Chaos on bass.

I would like to say to MRR's readers that if you are in a band, or if you're a punk or young person who doesn't fit into the normal regime, then be careful when travelling around Europe. Make sure you know your rights, and who to contact if you run into problems (ie. the legalized criminals in uniforms). And, if you are taking records with you for sale, then send them to the gig by mail beforehand.

"They don't like the punks
That's what the bastards say
It's just cos we're a threat to society..."
(from "Today's World"-DISORDER
Bye for now. Taf/ 3 Picton St/ St Pauls/
Bristol/ England.

P.S. The gig went really well in the end, apart from some nazi skins who stood at the front "seig heiling" all night and trying to ruin people's enjoyment. They failed miserably, and we all had a really good time with an all-night party afterwards, lots of yahooping, and lots of bottles.

IS THIS N.Y., NOT S.F.?

Dear MRR:

I'm a 17-year-old girl who is very upset and has a question. I live in NYC and am becoming, everyday, more and more upset with the kids here. It seems to me - it's especially noticeable in the spring and summer - that most of them become "punks" (a) because it's "cool", and what their friends are doing, or (b) because they associate the movement with violence, drugs, and drinking. They stop going to school, skate-board around in a dumb stupor, and stand around on the corners acting rude and asking for money that they don't need. It's no different than any other unconstructive teenage cliché rebellion and I find it pretty sickening! Isn't the whole idea to unite and do something to change this crappy, unjust world somehow? How can we, if we're too stoned or drunk or too concerned with acting cool, looking right, and judging others. So, finally, here is my question: I read the newspaper, attend as many speeches, etc. as possible (just this weekend Rock Against Racism in Central Park with HEART ATTACK and VIRUS), and am wondering what this all should lead to? I feel I'm in such a dead-end! At R.A.R., one speaker thanked everyone for showing up, but when I looked around, most people were too busy socializing, adjusting their "daring" outfits, and just sitting around waiting for the HC bands.

My question may seem a bit queer and I don't know if you were able to understand it. I'd like to rephrase it concisely, but can't. All I can write to finally end this letter is: what else can I do, as a concerned person, to change things, other than reading, listening, and thinking? A girl representing the West German Green Party at R.A.R. mentioned uniting into a political party and getting things done through and with the government, since, though I believe in the theory of anarchy, I'm a bit pessimistic of its ever becoming a reality.

Thanks for reading this. I'd love an answer from someone, anyone. Even a short comment would be very appreciated. Sincerely, Julia Rassmann/1111 Park Ave., Apt. 12E, /NYC 10128

VAYA CON DIOS?

Dear Sirs:

I'm sick and tired of hearing all this anti-religious garbage in punk. Don't you know there are plenty of talentless punk musicians (if ah may use the term) who are applying their abilities in the SERVICE OF JESUS CHRIST? Yep, that's right, you heard right. And there are a lot of them. Now just why would you leave news of this exciting new punk trend out of your world coverage of the so-called scene?

To start with, there are tons of us here in Shitpeace, Arizona, who are converting ourselves and other non-redneck punks over to God - and thus creating a new, strict, active BACK TO BASICS reform! My organization is called SFJ (Skinheads For Jesus) and we have a record company called Peace of Shit Records. We are currently making a compilation of punk gospel music called "Loud Noises For God", which will consist of tracks from local Shitpeace bands like THE DISSIPLES, MFBS (MY FAVORITE BIBLE STORIES), KFS (KILL THE FUCKING SATANISTS) COMMIE PLOT, (a very informative political band, if ah say so myself) and THE WHITE CHRISTIAN LEAGUE. The best band of Shitpeace is my band, THE PROUD EUNUCHS (hereafter referred to as PE), and some songs of ours which will be featured on "Loud Noises For God" are a version of the Lord's Prayer and several songs about just what a liberal democratic commie Reagan is.

I do sincerely believe in those good old days when boys were eunuchs and girls were burned at the stake. I'm hoping that me, PE, and the other local bands here in Shitpeace can start a new redneck Jesus punk movement that will turn America around and make it just like the good old days. And I know it can happen - if we work. To those unchristian punks out there: you better shape up or your gonna burn in hell! In hell there's a book of your life and Satan'll read it and if your name is in it, you're a dead man.

Personally, I wouldn't normally write to a smut magazine like yours, but ah feel ah do have a valid message to make, as does Shitpeace as a town in general. And I just want to say to all you out there: Skate redneck or not at all!!!

O.K. Send comments, fag or no, to: Deputy Redneck Schit c/o SFJ / 555 East Corn Pone / Shitpeace, AZ

VEGETABLES: A SERIOUS BUSINESS

Dear MRR,

The letter titled "Have you hugged your plants today" in #13 was not funny to people like me who take vegetarianism seriously. Alex, the writer, seems to be satirizing the "animal rights" rationale for vegetarianism by espousing rights for plants. Alex and others may not give two shits for animal lives or rights, but if they care anything about human beings, there's still good reason to be a vegetarian.

An acre of land planted with a higher protein crop such as corn or soybeans yields 300-500 lbs. of usable protein if fed directly to humans. If the same crop is fed to livestock (and these crops are used for this purpose), which are then killed and eaten by humans, only 40-45 lbs. of usable protein results. The food wasted in this way in developed nations could end hunger throughout the world if properly distributed. In the future, as world population increases, everyone will probably have to be a vegetarian so that there will be enough food for all. Think about it, Alex, and try learning all the facts before you decide to be a smart ass. Sincerely, Pam Kirk / W Bloomfield MI

NO MORE MR. NICE GUY

Dear readers of MRR and patrons of Affirmation,

Over the past 2 years of business, we at Affirmation have dealt with many aspects of the "independent" music industry. It is in the area of marketing our products that we have run into the biggest problem. Direct mail order sales are no hassle, and we are grateful for all the patronage we have enjoyed from our faithful customers--for if it were not for them, it is possible that we would never see any money from our sales. WHAT!?! you say. Well, I'm not trying to bitch, but the current system of domestic distribution sucks. There are a lot of people out there making records these days. So I'm sure you can all relate to what I'm about to put down.

First of all, if you want to sell your records to distributors, you're in for a big shock--because they don't buy records (at least not from small companies like Affirmation). They want the records fronted to them for 60 days. On the other hand, when the records are sold to the retailer, the distributor generally collects C.O.D. Pretty neat, huh? After 60 days they are liable for only the records sold (or should I say the amount they say they've sold), at which time they may or may not pay you--depending on certain factors like whether or not they want more product, or if they are still in business. Since we've been in business we've managed to lose about \$2000 to distributors either defaulting on payment or going bankrupt. To a small company like ours, a

loss like that is devastating. Anyone out there wondering why a second ZERO BOYS album has not been released?

So what's the solution? What I propose is that more record stores deal direct with the independents. They could save themselves, and their customers, some money. The distributors mark-up is generally around 25% of the retail price. All the buyer for the store has to do is stock MRR, Flipside, Op, etc....keep up with the latest releases, and get to know the reviewers. Thenhe/she can place their orders direct. Face it, they order off a catalog sheet anyway, or buy what distributors happen to be pushing. The communication system is hooked up--all we have to do is use it.

Not all the distributors are bad, but I think it's a case of too many fingers in the pie--a middle man that could be easily eliminated with a little effort from the record buying public, record stores, and indie labels. What I am in the process of doing is compiling a list of record stores with whom I am dealing directly already. Most are in the midwest (a problem area for even the biggest distributors). If you run an indie label, and would like to receive a copy of this list, just send us a similar list for your area. This way we can work together to build what will eventually become a nationwide network of independents and record stores.

I could go on about this indefinitely, but actions speak louder than words. As of August 1, Affirmation Records will no longer sell to any domestic distributors. Indies, unite against distributors. You have nothing to lose but your losses.

Thanks for your time, Paul & Julie Mahern / P.O. Box 30253 / Indpls, IN 46220.

P.S. If anyone out there knows Jorge P. Boobery of Upstart Distribution, I am offering a nice big reward on his head. Send it C.O.D.

Dear Paul,

An added bit of info. There are some responses to the questionnaire that Tufty of the TOXICS (and formerly of your band ZERO BOYS) ran a few issues ago about distributors. For the most part, people said that Rough Trade had the best record for payments to indie labels, although their level of helpfulness has declined a bit as the staff has become overworked. Systematic, now getting more on their feet financially, eventually pay up, but not always on time. Dutch East got mixed reviews, with most people complaining about how much hassling it took to get their money (which reminds me, they owe us for an ad from 2 issues ago). Important Distribution generally pay on time, but are not very informative or helpful. Seidboard is small, but pay up. By far and away, the most complaints were about Upstart, who it seems owe every label in the world at least \$400. When it became apparent that Upstart was going under, I suggested to Jorge (who had changed his phone # so that no one could find him) that he send out notices to his debtors, at least informing them of the situation. I had been told that he was not a rip-off, but got in over his head. I did get a form letter from him, asking me (and all his debtors) to pick some of his stock of merchandise as repayment. I chose some, but have never received any. I wonder if anyone else owed by Upstart ever got this form too, and whether they got the goods they selected. Let us know.

Also, some stores have written that they too prefer a set-up as you described (like Open Books & Records in Miami), and I know that Dischord Records also likes dealing directly with stores.

MORE ON A DISTRIBUTORS VIEW NEXT ISH

BLACK FLAG BLACK EYE

Hello,

I have been an avid reader of your zine since its inception, and have really enjoyed and appreciated your free and open forum for intelligent, thinking, caring people into rock'n'roll. Politically, I feel your paper is great and agree wholeheartedly with your insights on world and personal politics. HOWEVER, when it comes to music, I sense an arbitrary, sometimes narrow-minded approach to reviewing artists' musical works that is disgusting almost to the point of fascism. I feel that your 8 reviewers listen to the many, many records you must receive just once or twice, and then arbitrarily (according to mood or personal prejudice) give a thumbs up or down review. You have ragged on great records and then given good reviews to fair-to-midlin' records that don't challenge your narrow thrash/HC/punk/pop punk/ '77 punk molds.

Recently, the most revolting glaring examples of your (occasional) inability to be challenged and your (occasional) musical narrow-mindedness are your so-called "reviews" of BLACK FLAG's absolute classic My War, and PILGRIM STATE's Effective Spiritual Warfare--two way cool trend setting records that you apparently only listened to once while washing the dishes or something. Those reviews bite it badly baby, and are totally way fuckin' off the wall.

I think the majority of your readers would find PILGRIM STATE's LP to be a refreshing, innovating, exciting, and tightly well-played "pop/punk" record, and an interestingly experimental record. I could see maybe (in a narrowly thinking way) relating just one number to THROBBING GRISTLE (except its got a lot more real emotion and guts than anything T.G. did). But where the hell did you get the FALL comparison? (I myself like the FALL, but not near as much as I like M.D.C. or GANG GREEN). There's absolutely no resemblance on that LP to the FALL.

I've already used your suck ass review of the great My War for toilet paper. It was so hard for me to fathom MRR dismissing a great classic that way. That record has more feeling than almost any ever produced--side 2 especially: every beat pregnant with emotion, notes slowly building, guitar fuming, Henry screaming like a tortured James Brown/panther. It's fucking radical and worth burning your ear canals out for. You've probably turned off a lot of folks from buying that record, and it's a senseless, ignorant shame.

You have a great privilege and power having all those records sent to you free to review. Please don't abuse your power by arbitrarily panning music that challenges a narrow 1981 HC/thrash mold.

Thanks for letting me criticize. Still your friend and ally, Dave Baker/ Mormon Curiosity zine/ 5322 Russell #31/ Hollywood CA 90027.

Dear Dave,

Unfortunately, most records or tapes do get played only a couple of times before reviewing. This is necessitated by the sheer quantity of stuff we must cover (I only wish we got it all free--I estimate we get perhaps 40% free. I alone have already spent \$1200 this year on vinyl!). But many records (instant favorites or time-tested bands like BLACK FLAG) get a more thorough listening.

As to the limitations of our tastes, I refer you to the lengthy discussion of that in Jeff's column last issue. From our perspective, we do cover as wide a range as our varying interests dictate, and there are examples cited to disprove the misleading idea that only thrash records get good reviews.

I can only say that you and I have differing tastes, and that any review is subject and arbitrary. There is no universal criteria. All we can do is to make clear our individual prejudices, so that the reader can take that into account in forming his/her own sense of what a record sounds like. There is no "right" or "wrong" to taste. And, hopefully, that's why you and hundreds of others put out your own zines....to express your particular outlook or bias. Thanks, Tim.

GIMME SHELTER?

Dear MRR:

This letter is in response to Santo and Malcolm's letter in MRR #14 in which they needlessly try to destroy our entire scene. I'll take you on point by point. First, you state that there has been no Miami/Florida news in MRR for a while. This is my fault, as I do the scene reports for Florida. I have no exclusive right to this job, and anyone who has the time and ambition, not to mention someone who actually knows the scene, is encouraged to write on their own or help me out. Next, you say no one has heard of any bands down here except HATED YOUTH or ROACH MOTEL. Where were you when I mentioned your band, BROKEN TALENT, in MRR #8 and MRR #11 along with all other local bands? Finally, the remainder of your letter slaps off Flynn's, the only local club that books out-of-town, not to mention out-of-state bands, and in particular Richard Shelter, who pulls the whole club together. Your letter comes complete with name-calling and reputation smearing. Yes, the club has "heavy metal" nights, because all the kiddies in spandex pants spending mommy's and daddy's money help keep Flynn's open. Yes, he does anything he can to get people into the club; that's the point, isn't it? To get new people involved in our scene? I have worked with Richard by turning him on to bands, or people that book bands. We now have a major show almost every weekend, and never once has word come back to me of unfair treatment. Just because your band has been banned from playing the Casbah, you say we are being starved. We are far from being "starved", and with your attitude, if your band played, I wouldn't be hungry anyway. You say your band formed in '78 and you are still here in "full force". Where were you (again) in '78 when the Tight Squeeze club was featuring early Florida punk bands such as the CHICLIDS and the EAT? I was there, though underaged at the time (and I know you are older than me). To my knowledge, your band has only played twice, once at the U of M, and your ill-fated gig at the Casbah. If this is full force, I'd hate to see a trickle. You end by saying that all your info will "help" the Miami scene. Who are you kidding? This kind of immature lashing out will do nothing but hurt the other 200-300 kids who actually do care if we have a club. You say bands coming down here should bypass this club and contact you! Where are you gonna book them? In your backyard? If you have a viable alternative to booking shows at Flynn's, please let me in on the secret! Next time you decide to sharpen your pencil, please have the courtesy to think about the consequences of your words. Sincerely,
Denise/9801 SW 87 St./Miami, FL
33173/305-274-9049

Dear MRR,

This is an update on the letter that I wrote last issue. The group I'm in, BROKEN TALENT, has resolved its differences with Richard Shelter of Flynn's (club). We discussed his tactics and how he handled bands, and reached a mutual understanding. BROKEN TALENT did not sell out! We just decided not to tear apart the great scene we have down here in

South Florida due to stupidity. Between the time we wrote the last letter and when it got printed, the aforementioned took place. We hope those comments about Flynn's won't set the same problems in motion all over again. Santo, Hialeah, FL.

OHIO S.O.S.

Dear MRR,

This is a call to action for all punks in Northeastern Ohio. I have just heard the Pop Shop in Cleveland will soon no longer have punk bands because it is under new management. Soon, I feel, this part of Ohio will be particularly devoid of intelligent music. Many people who say they support this kind of music are actually not willing to stand up for what they believe.

I go to high school, and when the "head punk" graduated, all the other so-called "real punks" suddenly started to dress "normal" again. Fuck you guys! I'll never trust anything you say about "being punk". Fucking followers they are.

NE Ohio is in a desperate situation! The true punks need help! We are very few and very faithful, but we are confused and have no direction. I would like other punks in this area to contact me. I don't even care if you think I'm crazy, 'cause negative response is better than no response.

W.R./ 35541 Norain Rd/ N Ridgeville OH
44039.

GERMANY RECONSIDERED

Dear MRR:

The reason I made an effort to write this letter was that I couldn't stand reading all these stupid German reports any longer. If an American reads these reports or any other stuff about Germany in MRR, he must get the impression the whole German population consists only of two groups: those who support the system and those who fight it, either with words or with force. But in reality these groups are only minorities. Most of the people here, like anywhere else, either don't dare to oppose or they believe they couldn't change a thing in any case, which is true in a way, because even millions of demonstrators couldn't prevent the stationing of Cruise missiles and Pershings in Europe.

When I read the Berlin article by Ada Freelunch, it confirmed my assumption that many Americans have a strange kind of prejudice against Germany. I suppose the most important reasons for that are the "nationalsozialistic history" and "the Wall" that divides East- from West-Germany. But as a matter of fact, those people who will control the future (to quote from the saying on the 2nd MRR Compilation LP), by which I mean the young generation including the so-called Punks, don't bother with these things because they feel no relation to the events of the past, much less responsibility for them. Another striking element of Ada's article was the matter with the squatters and their poverty. In a lot of other German scene reports I found such statements again. Punks, who are often equated with squatters, are always described as very poor guys with strong political views. But the fact is most people who listen to punk and thrash in Germany are living at home in a "normal family" and go to school like I do. Of course they have political views too, if that means scribbling "Anarchy & Peace" on toilet doors or shouting "Fuck Ronny" if it fits. But it's not enough to be against Reagan or Kohl or any other of these fishheads. The only appropriate way to express one's rejection of the system is to give up this way of life and to live like the squatters do. But I'm afraid there will always be only a few people who act like this, because no one wants to miss the comfort of his current lifestyle. That's the reason why there are only a few people who squat, although many articles give the

impression there are thousands of poor squatters in Germany. And I'm convinced that it's the same in all the other countries with a "punkscene". The only exception may be the totalitarian or lower developed countries like Brazil or Argentina, where "Punk" is used as a synonym for resistance.

I hope no one draws now the conclusion that I'm a nationalist or anything similar because it seems that I wanted to defend the German scene from criticism. As a matter of fact, I hate my own country as much as I hate the United States of America, which means I'm against any kind of patriotism or nationalism. Unfortunately it seems as if a lot of American "punks" wouldn't think like this. Instead, they have this really dangerous attitude: "Well, it could be better, but nevertheless I feel lucky to live in a country where I'm free to express my opinions without being afraid of reprisals from the government or the police." Bands like the F.U.s favor such attitudes and the worst of it is that most people don't realize that they support nationalistic ideas if they support such bands by going to their concerts and buying their records.

Talking of selling and buying records, I don't agree with those who condemn bands just because they make high profits. If bands voluntarily waive their profits - ok, but otherwise they've got the right to be paid for their work, at least as long as they keep to their ideals and resolutions. I think anyone who keeps his eyes open should have recognized that the real "punk ideals" have been betrayed a long time ago, which doesn't mean that people have given up on opposition to the system completely (the reports in MRR about the punkmovement in all parts of the world are the best proof of resistance against the system). But to have an effect on the masses, punk has to become popular to reach as many people as possible and that is simply connected with making money and being commercialized. I can't see anything wrong in that, but obviously a lot of people do and so the dispute about punk being commercialized will probably go on and on.

Anyway, I hope that at least some of the readers of this letter will reconsider their attitude towards Germany and its scene as well as to their own country and its scene. If anyone wants to comment, please do.

Thomas Klause/Eylertstr. 7/4700 Hamm
1/West Germany

APATHY ON ICE

Dear MRR:

Thanks for the piece in MRR #14 about punks getting involved in public demonstrations. It coincides with the cover excellently. I'm glad that more punks are becoming more visibly active in making their stands more publicly known. It serves many purposes, like drawing attention to an issue, making the media/observers/government more aware, educating the masses, and bring a truer image of punk to society than the stereotypic image of violence. I like the last one because the very fact that we are there confuses so many of the "normal" people that it really makes them think for a change.

I also appreciated Dave's (of "Domestic Terrorist?") emphasis on non-violence. I strongly believe peaceful protest is much more influential in achieving long term goals as it lends more respect to those who demonstrate in such a manner and insults those who use violence as a means of repressing them (cops, klan, etc.). I'm not saying get your head bashed in for peace; stick up for what you

believe in. But don't advocate violence or be suckered into it by infiltrators who are out to disintegrate a unified movement.

I was also glad to see that bands themselves, like STATE OF MIND, are getting involved. That's great, because most band members share a common ideology in the first place and participating with groups of friends brings more unity and moral support to those involved. Recently, a band that I'm in, ANTI-SOCIAL (from Lansing, MI), participated in a state-wide march and rally held in Detroit. There, we met with other people of all walks of life, of all ages, and from many different organizations. Blacks, whites, hispanics, young, old, veterans, revolutionists, the list goes on. The greatest thing about it was that all of these people, from such diverse backgrounds, shared common goals. End the war against the poor in this country and abroad, stop nuclear insanity, and deny Reagan in 1984 for his foolish mistakes in escalating world tensions and ignoring human needs. Not only did we meet and talk with other people, but they met and talked with some punks.

Marches and rallies can be really educating, especially if you listen to the speakers and read the literature and then think about it and talk to others about it.

I was a bit disappointed at the Detroit rally as only about 400 people showed up. For a city the size of Detroit with all its problems, and so many of them linked to the action of the current presidential administration, I personally was expecting a few thousand. However, the crowd that was there was enough to draw major media coverage.

I know there are a lot of political bands in the Detroit metropolitan area and I was expecting to see and meet some of them there (oh, how naive). Groups drove in from all over the state for that rally, from Ann Arbor, from Lansing, and even further! One of the groups from Lansing, Students Acting for the Future of the Earth (SAFE), was there too. Like Domestic Terrorist?, they too have had die-ins. In fact, each month they have a public vigil on the campus of Michigan State University where they demonstrate during the sounding of Civil Defense sirens (when will it be for real).

So, in the future, I hope to see more punks and more bands getting actively involved in what they're talking about. It's time to take that second step, or just stand in place while the world walks past you, out of your reach where you no longer have any control over. Don't become stagnant! There will be more marches in Detroit this summer, but you don't have to wait for them. Protest in your own cities too! Housing, equal rights for all, police brutality, anti-klan, etc. can all be fought where you live now. Maybe there is a lot of apathy, maybe more people aren't getting involved, maybe it's just the same crowd but just more determined, I don't know. But I do know that we are drawing attention to the issues we feel are important and forcing the mass media to notice us (and some government agencies, too). For every person who attends a march, there are thousands of people that that person represents ideologically, so just one's presence at a march says something. In solidarity,
Eric Blare/401 S. Fairview/Lansing, MI
48912

S.F. Protesters Accuse Police of Street 'Sweeps'

Police sealed off City Hall yesterday after it was stormed by protesters who charged that street people are being harassed in an effort to clean up San Francisco before the Democratic convention.

For more than an hour after the confrontation, police guarded City Hall's one open doorway on Polk Street, letting in only neatly dressed men and women who appeared to have business inside.

Two women were arrested during the brief but raucous rally. Police identified them as Jennifer Webster, 18, and Wanda Hammond, 20.

"The cops want people to know there are going to be mass arrests and beatings" during the Democratic National Convention, said Geoff Merideth, a member of the Abalone Alliance and one of the organizers of yesterday's demonstration.

Organizers of the rally contended that police have begun indiscriminately arresting street people in preparation for the convention, which begins here on July 16.

Police have repeatedly denied making such sweeps.



One demonstrator at City Hall compared Dianne Feinstein to Chicago's late Mayor Richard Daley

COLUMNS

opinions expressed are those
of the columnists



I look around me and I find myself surrounded by mail projects, deadlines, orders, and records. It keeps piling up at a daily pace, it's exciting and fun, but sometimes I run into difficulties which can really slow down the entire process, of which I have no control over. It can be quite frustrating when you know you are letting someone down. Thus, here is my explanation to the circumstances of which I am so behind in getting everyone what they so desire. I feel this might help individuals realize why sometimes the response isn't as quick as they'd like. I'm sure each individual or group has reasons for why they get behind--whether from busyness, travel, or sheer laziness. Mine is not from laziness.

First off, thank you to the thousands of people who have written me. It's a special feeling to be in contact with such a great enthusiastic bunch of people! And also, my apologies to all whom I haven't replied to yet. It's not personal against you; I will do so soon! So what gets me into this so-called trouble, that has me 1000+ letters behind and people wondering where their special edition SEPTIC DEATH 12" is. Well, I'm not ripping you off at all, and I haven't left for Rio with all the loot. So where does that bring me? Everything that I do here, I do on my own, sometimes with a little help from my friends whose help is widely appreciated.

Subject A:merchandise, and where is it? The cover, poster, lyric sheet, sticker, etc. to the 12" is complete, but the colored vinyl is not. I have been waiting now 3 months for it, and it's supposed to be pressed as I write this, but why the delay? The problem was that most pressing plants that do colored vinyl have minimum orders of 500, and I wanted to do 100 each of various ones. So these circumstances had me frustrated, while the buyee was also upset. My apologies to each and every one of you. You will see your record soon. Special thanks to Glenn Danzig and Brian Wells for their help in making the special editions. Subject B:T-shirts. Have you seen the prices of t-shirts lately? Skyrocketing with the demand, just too much!!! All t-shirts done here are done ourselves--purchasing, screening, curing, and labor--to make sure it will be cheaper. My problem has been to find good shirts at a low price, and then to cope with back-ordering. Please realize these delays can happen, and be patient!

Subject C:The mail. Wow! The response is incredible. Thanx so much for your support! I get some of the mail completed, and some I don't. That's why I always ask for stamps, for I can't afford the postage; plus the making of flyers and stickers I send out in each letter is costly. Doing the mail can take out a big chunk of time from doing artwork (which takes more time), especially when there are deadlines--so mail doesn't always get answered as quick as I would like. Plus, assembling the SEPTIC DEATH 12" took a lot more time than I imagined, plus the

band went on tour. The mail can get backed up real far when you're away. But now I'm getting caught up, so you should be getting a reply soon!! I've also started work on a sampler LP of world efforts, people who are my friends, who have helped me out, or just music I've enjoyed--all in all a way to say thanx. It should come out in the fall.

Lastly, my apologies to anyone that I've offended or upset in my delays. It is not intentional, I'm just on overload, frantically trying to catch up!! I mention all this so you'll understand my position, and possibly those of other bands or individuals who have delayed in responding to you. Your cards and letters keep it all alive, so never give up!! Thanx to you all!

Now, on a completely different note. I get lots of letters asking what's being done about the EXPLOITED mess. First, I've been in contact with Marcus Featherby of Pax Records, who says he will reimburse me for damages done. That's Marcus, not the EXPLOITED. Garry Bushell and Savage Pencil did a write-up in Sounds on the EXPLOITED's rip-off of Pushead, and it was well-written and truthful. The following week, Wattie wrote a rebuttal which stated it was not intentional, and I should contact Marcus for payment. Then why does Wattie threaten Marcus at his home, and tell him no such monies should be paid? And why does Wattie sell the rights to the EXPLOITED's LP to bootleggers without Marcus' consent? So that brings us to why did Marcus trust Wattie in the first place, since Wattie completely turned around and burned Marcus. Marcus Featherby and Pax Records is a highly respectable operation, not a multi-profit scam, and because of what Wattie did to them, the label has folded. So now the EXPLOITED are touring the U.S., and how many people said "No way" to the rip-off artists?? And how many people said "Yes" to the profit off all the punx!? You be the judge. Did you see the ticket prices? Do you know their contractual agreements? How many of you are being fooled? EXPLOITED had a show in S.F. but didn't even play, even though they were there and got paid. They tried to start a riot with the brainless punx who idiotically follow them. And on my part, the saddest thing is the EXPLOITED are using my art for their tour flyers, and for the gigantic banner they're using as a backdrop on this tour. Isn't this all fun? Someday, those of you who support types like this will all blow up instead of grow up because you gave fools the power they never should have had! Thanx to Hugo and Brad for putting their foot down!! You might fall into a rut, but you can always pull yourself out. Don't let it get deeper by ignorance. Make an effort; show your hardware!

Pushead/ 2713 Kerr/ Boise ID 83705/ USA



MYKEL BOARD ANSWERS HIS CRITICS: I sat with George Bush in his office at the

CIA headquarters in Virginia. "Listen Myke", he says to me. "We need your help. You did a great job with those commie nuns in El Salvador, but there's more work to be done. Name your price." "Forget about the bucks", says I, waving away his fistful of hundreds. "I've got more than you do. What I need are favors! You can start by getting Immigration off my back. I got 250 coolies sewing on shirt buttons for a dollar an hour. I want to keep it that way."

"Done," says George. "Anything else?" "I'll let you know" says I. "In the meantime, you want me to go frogman in the Nicaraguan harbors, huh. Plant some little babies that'll blow those Reds back to Russia."

"That's it" says George.

"Okay", says I, pushing away the six year old kid that's giving me a b.j. under the desk. "I'm on my way. Just let me call James, he's got the car."

James drives around the side entrance and gets out of the Rolls to open the door for me. I kick him in the balls. "Back to the city--faster than your ass can disco!", I say to him.

Driving along the highway from D.C. to N.Y., we stop to pick up a female hitchhiker. I rape her in the back seat and, when James has the car back to 85 mph, throw her out into the street.

Back in N.Y.: As usual, Ruby is there to take my coat, hat, and machine gun when I walk in the door of the Dakota, on Central Park West. "God, I'm glad that creep Lennon isn't hanging around here anymore, it was getting to the point...Well, if it wasn't for Chapman, it would've been me."

"Ruby just says, "Yes sir", like she always does. (She better!) I move to the mirrored bathroom where I am bathed by six naked, nubile young ladies. After having cleaned me, they throw themselves on the floor in front of the tub, thus allowing me to use their backs to avoid the unpleasant coldness of the tile floor. After I dry my hands in the newly sprouted pubic hair of my illegitimate son, I pick up my copy of Fascist Times to catch up on the latest news. After checking the chains on the girls locked in the basement porno factory, I shout to Ruby. "Pack the scuba gear! It's off to Nicaragua!"

--If you read the letters of the past few issues of MRR and the reviews of my records almost everywhere, you'll see that's the picture my critics have of me. So for this column, I've decided to try to put into perspective what my fundamental beliefs are and to defend them against those who would send my gonads to the Cuisinart.

My politics basically are Social Libertarian. They are "Social" in the sense that I think the government has the duty to insure that everyone has the ability to enjoy their liberty. That means no one starves, freezes, or is in pain because of lack of money. That also means there is no inherent value in "working" or "having a job"--those things that Protestants and Marxists think are so important. One should be able to live decently without working, so that there is no need to steal or worse to get a job you hate in order to pay for a place to live or food to eat. It should be up to the government to insure that this is the case.

I am a "Libertarian" in the civil--not the economic--sense. (Those who are "economic libertarians" seems to be the ones who have enough money to be libertarian with). This means that people

have the moral right--and should have the legal right--to read, write, and say whatever the fuck they want. (these things are opposed by Communists and Protestants--as well as feminists). Disagreements should be handled by arguments and counter arguments--not by banning what you disagree with. There can be no censorship in a free society no matter how repugnant the idea--or picture--is to you. If you don't like it you have a right to respond, but you don't have a right to stop it. The idea that one must be prohibited from "yelling fire in a crowded theatre", has been used to excuse every sort of repression.

I am not an anything "-ist". I don't believe in any kind of -isms. These things tend to become so self-involving that anyone not your kind of -ist, is the "the enemy". People constantly ask "Which side are you on?" Women, homosexuals, commies, anarcho-punks, are just collections of individuals who are no less (often more) fucked up than the rest of us. By defining themselves as belonging to this or that group, they cut themselves off from the rest of humanity. I believe in tearing down walls, not building them. I don't believe age means shit once you develop enough language to say "yes" and "no" and know what they mean. Young people are no more susceptible to "fads" or manipulation than old people. When a bunch of kids do something it's called a "fad", when a bunch of "adults" do something it's called "style" or "fashion". They're both the same. I don't think kids need "leadership" or "protection", certainly not any more than adults. On the other hand, 16 year olds have nothing over old farts. I can say this having been a 16 year old and now being an old fart--and writing for the old fart editor of this magazine. Age itself doesn't wear you out. Someone becomes a waste by overindulgence in drugs, alcohol, or politics, or by closing his or her mind--not by having lived a certain number of years. I know 12 year olds who are as stale as the GRATEFUL DEAD, and 60 year olds who seem new every day.

I believe people are biologically pansexual, attracted to others first because of looks, personality, smell--not because of gender. It is not any particular type of sexual preference that is a perversion, but sexual preference itself that is perverse. I don't think sex is bad unless it's an obsession. Any obsession is bad--including politics. I think anything people want to do with each other is fine, providing everybody gives their consent. I don't think age, taking pictures of it, selling it, buying it, trading it for lunch money-- any of these things are wrong or immoral. There is a movement in America both by the right and the left to make sex somehow bad and dirty. These people consider it to be like cigarettes: an evil to be barely tolerated only if practiced by adults far away from everybody else. I recently saw a news report on a California school that claimed to help kids prevent "child molestation". They taught these 8 or 9 year olds to react to the touch of an adult with a slap and a shout of "NO!" When these kids grow up they will not be able to stand the touch of anyone without a shudder. Cold and isolated, they'll make perfect soldiers in the people's army.

Sex is always picked on as the only human act that "should involve love, sensitivity, human-to-human personal contact" blah, blah, blah. Often the people saying this are about as sensitive as tombstones. Sex is as important and as much a part of life as eating. It's nicer to eat with someone you like, but a meal is a meal.

A final point on style--my style. I am not subtle. Why be a gnat when you can be an elephant? I believe in the power of

hyperbole (look it up!), parody, and satire. The narrow "-ists" and "-isms" who call me a "Nazi" can't see beyond the words on the page. Jonathan Swift was once asked if he really thought that the solution to poverty was for poor people to sell their kids to be eaten by the rich. His brilliant answer was: EAT MY POOP!

Now I can go get my old issues of MRR and reread those hate letters. Some of them I have answered before, so I'll only pick on those I haven't responded to. The first letter is typical of most "-osts". It's from the Jan-Feb issue, the notorious 1984 issue. Leigh Silverman writes from France: "Mykel Board who, although he evidently values freedom of expression, abuses this right by mentioning a very sensitive subject..." This is a pretty warped notion of "rights". As if rights were somehow like a penis that would wither and fall off if too often abused. The only way to abuse a right is NOT to exercise it. (I guess in this respect rights ARE like a penis). Disagreeing with someone is not abusing your right to speak. The rest of Leigh's letter complains about my hatred of linguistic totalitarianism and having other people tell me how I should change the way I speak. I've answered those criticisms elsewhere.

Two letters later come the comments by David Fleiss, who I later met and discussed this with in person. Here's my answer in print: David writes: "Self-defense against assholes with baseball bats is almost useless. Mykel's Ghandian/Christian idea ('Don't fight 'em, fuck 'em') is stupid." Few insults strike me deeper than being called either "Ghandian" or a "Christian". (My mother would never make me matzo-ball soup again!)

Here is an example of the failure to read beyond the words on a page. I don't think "that self-defense against baseball bats is useless". You just need bigger baseball bats and/or more people. I remember a homo-protection organization called SMASH (Society to Make America Safe for Homosexuals). They roamed the streets of the West Village sending out decoys, waiting for the fag-bashers to attack, then coming at them. It worked! That's the way to do it. When I wrote that the cure for fag-bashers was to "fuck 'em", I meant this as a symbolic fuck, in the sense that the reason people beat up homos is because they are afraid of the homo inside. Once you get everyone to admit that it's there, the fear goes away and with it the hatred. As long as people believe there is such a thing as homos, and that homos are different from everybody else, the violence will continue.

Next comes a fine piece of hate mail from Stoney Reid, printed in the March '84 issue. It is a joy to read references to "the legions of Mykel-types" (Where? Tell me please!!) and how "these arrogant, cynical assholes should be distrusted, hated and will be violently suppressed themselves, and that's just as necessary as shutting down the Klan violently, cause that's the only way you can shut them down." I really appreciate this guy's sense of humor. Unfortunately, he didn't call himself "anti-war", "non-macho" or a "freedom fighter" which would've really iced the cake. Stoney does come up with another cute quote though: "Defeating your opponents, even violently but without degradation, is the only way to keep yourself from getting sucked into the same sewer." Great! If you disagree with people, blow their heads off, but make sure you give them a cigareete first, don't make them kneel, and let 'em die with their boots on. DEATH WITH DIGNITY. What a man, Stoney!

This brings me to the April-May issue, the last one I can read before this column has

to be in. This issue contains two particularly venomous feminine letters. The first is from Juliet Belman who is in jail in Vancouver accused of bombing some building or other. After I read her letter I wrote to her directly. I never received a reply. To be fair, it's possible that the letter never got through. Mail delivery to prisoners is even worse than it is to those of us on the outside. My answers here won't be as complete as those in that letter, but they are addressed to you, not to Juliet. Juliet is not quite as good wielding an epithet as is Stoney, but she comes close, calling me "a contemptuous sexist, who self-righteously yaps on, as he criticizes 'progressive' political movements, instead of addressing the true roots of the problems." She responds to my "twisted view of Newspeak" in my 1984 article. Concerning pornography she writes, "We don't want to censor it, we want to stop it!" In my book, these are the same thing, but then again, my dictionary wasn't written in 1984. Juliet also applauds violent radicals who, in fighting people who join the Klan should not be wimps like poor "peaceful radicals, who take hold of their arms to lead them off campus, instead of breaking them!" That Juliet, what a man!

Tangent: Many leftists seem to think that somehow the government is run by fascists and what you see on the evening news is Nazi propaganda. I read both fascist and commie papers. They're good for a laugh. The fascist ones are usually funnier. An especially good right wing one is Thunderbolt (the White Man's Viewpoint). If you read that paper you can read how the FBI pimps work for the commies and the race-mixers. You can read advice on how not to talk to an FBI man and who is infiltrating the right wing and how to stop it. They write about how the TV news is controlled by Jewish pinkos who want to sell out the country. There is even a great article in the latest issue about a super racist who is in jail after being falsely convicted (so they claim) of a bombing. Funny, huh? End of tangent.

Next Juliet says that my Danish friend who's hurt fewer people than most, but takes pictures of kids in sex play in Sri Lanka "should be shot". She claims that pornography incites violence. I say it's more feminism than pornography, but I guess we'll just have to ask Juliet. She seems to be the expert on violence.

Finally comes a letter from Liz Plazo, who sent with it a cartoon of someone chained to a cross. I couldn't exactly make out what it was, so I can't respond to her question as to whether I was offended. In any case, it takes a lot more to offend me. Liz asks: "How many racist porn mags are there?" My answer, "I have yet to see one". As a matter of fact, I've seen more racial equality, integration, and sexual variation in porn mags than I have in any issue of The Revolutionary Vanguard. Anti-war? During Viet Nam, Hustler sold thousands of copies with the banner headline: "THE MOST OBSCENE PHOTOS EVER PUBLISHED". That issue presented page after page of pictures of napalmed Vietnamese; a much stronger statement than anything in The Daily World, I'd say. It is Liz, not me, who equates sexual liberty with violence. Her examples were: 1) An 11 month old baby ravaged by her father. 2) A wartime child who, after seeing her relatives shot, is beaten and raped. 3) A 14 year old girl raped when she was nine. 4) A girl forced to have sex with her stepfather. My examples were Sri Lanka kids who enjoyed playing with each other in front of the camera. Violence obviously preys on Liz's mind. I guess she reads lots of pornography.

So to my critics who want to know if I really think we should rape fag-bashers; and to those who want to know if I really

support nuclear war to shake up the gene pool (I wrote a song called "We Want Nuclear War"); I give you those immortal words of Jonathan Swift: EAT MY POOP. And for those of you who want to know which side I'm on...you see the problem. Being Jewish, if I support the Nazis I won't be around very long. If I support the Vancouver jailbirds my girlfriend gets shot. So I guess I'm on MY side, putting sand in the vaseline of the right and the left and anybody else who says "Do it my way or die". Me? I'm no man.



Despite the recent criticisms being widely expressed about the state of punk, and despite the obvious negative aspects of 'the scene' (violence in N.Y., metal in Boston, drunks in S.F., gangs in L.A., nazi skins in Europe, etc), I'd like to comment on some recent developments that have made me feel much more positive towards the future of 'punk'.

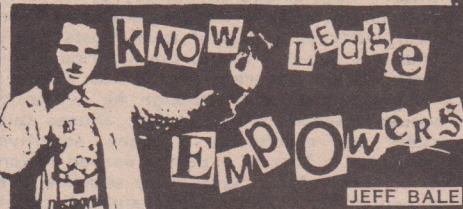
First, there seems to be a general movement towards communication among people who were previously somewhat at odds. In our case, several former critics of MRR have recently made efforts to talk with us. I speak of other fanzine editors like Tesco Vee of *Touch & Go*, Jimmy Johnson of *Forced Exposure*, Barry of *Suburban Relapse*, and Al and Hud of *Flipside*. In some cases, it was our mutual sickness of record collecting that prompted this; in others, it was perhaps curiosity. But behind those outward reasons, I think that maybe the realization has struck home that the punk scene is very fragile, and that it could degenerate or collapse at any moment. So, instead of accentuating our differences, I think people are now a bit more into emphasizing our points of commonality. I would guess that in most cases, there is a 75% area of general agreement on things, and that's quite a lot. If we can keep that in mind, and try to respect our differences, then that's a real breakthrough.

This is not to say that MRR is suddenly going to wimp out and love anybody who claims they are a "punk". There's no way to find a bond with out-and-out reactionaries who resort to violence to express their fears of gays, women, minorities, and themselves. But such people are really a very small fraction of the overall scene, and shouldn't really have that great of a destructive effect if the rest of the community is fairly together about itself.

I think the greatest strength of the punk scene is the fact that so many people, on a grassroots level, are writing, talking, and arguing with each other (on a level of mutual respect) than ever before in a musical/countercultural movement. And it's only going to get stronger. It's great to see someone like Ian MacKaye jump in his car (with young Alec) and drive around the country visiting friends he's met before during the rush of a tour. (And it's even greater to see how fame has not distorted his personality--don't let that compliment go your head, Ian). Also, this summer we'll get to meet new bands from all over the U.S., as well as from Italy, Holland, and Finland. And more and more North American bands are winging it to Europe--all outside of government and corporate control!

I don't want to get too carried away here, as the serious problems besetting this

scene and society at large continue to grow and endanger us all. But I do see this hope, this desire to "make it work", asserting itself and taking on form and strength. It's funny how moods can spread like wildfire--pessimism can become a self-fulfilling prophecy...and tempered optimism can too. Ultimately, it's going to be what we project outwardly that will determine our fate. And at this point, I'm starting to like what I see--fan the flames!



This issue's column is about crying "wolf", or, more accurately, crying wolf when one is actually being menaced by cancer. I'm thinking specifically of certain recent exhibitions of somewhat misdirected paranoia that relate to that hoary old metaphor.

One concerns the supposed arrival of "1984" in the Orwellian sense. My particular views on this subject can be found in a highly condensed form on the liner notes to our "Welcome to 1984" compilation album, so the following remarks should be viewed merely as a brief addendum to those notes. There are many people running around today who claim that "1984" is already here--indeed, that it has been here for some time. In my view, the pronouncement of this overly simplistic, alarmist notion has two unfortunate consequences. For one thing, it convinces those who (quite correctly) do not perceive the existence of a full-blown police state that the speaker is a hopeless paranoid whose opinions should not be given serious consideration, thereby discrediting any valid insights which such a person might have. More importantly, it tends to disguise and divert attention from the real mechanisms of control in today's "pluralistic" industrial societies. If a person's attention is focussed too much on the sort of crude, overt techniques of repression which only periodically manifest themselves in modern bourgeois "democracies", s/he will frequently overlook the far more subtle and sophisticated methods of manipulation which such systems continuously employ to keep the citizenry in line, methods which are more consonant with preserving a democratic facade.

Similar criticisms can be leveled against those who exaggerate the threats posed by vociferous right-wing hate groups on the fringes of American society. A prime example of this is Les Gattesman's piece on the Klan, which was published in MRR #14 over my objections. Even if the reader is unhappy with that article's tendentious rhetoric, analytical oversimplifications, historical distortions, and occasional unsupported assertions, s/he might nonetheless be left with the impression that the Klan represents the major threat to political freedom and individual rights in contemporary America, which is by no means correct. Contrary to Gattesman's statements, the U.S. government does not need the Klan to "defend" the system in a direct sense--it needs vulnerable, highly visible groups like the Klan to distract attention from the actual operation of the system, to serve as weathervanes for channeling popular opposition to fundamental social inequality away from its real sources--those at the apex of political and economic power in our society. By swallowing the conspicuous bait hook, line, and sinker, Gattesman and other radicals

unwittingly play into the hands of the unelected gray-flannel power brokers who are actively engaged in restricting our political options on a day-to-day basis. They are adding to the problem by helping the Klan and other hate groups become the bogeymen for less virulent racists and the whipping boys for "respectable" authoritarians. The former can thus assuage their consciences by self-righteously condemning the violent antics of their more vocal (and honest) brethren, while the latter are granted more freedom of action beyond the illuminating glare of public scrutiny.

In other words, I believe that ranting and raving incessantly about the dangers of overt police states and neo-Nazi takeovers is tantamount to crying wolf, and that it has the same counterproductive effects. Vicious, intimidating wolves in the form of riot police and paramilitary extremists obviously do exist, and no one should ignore or underestimate their very real contributions to our overall system of repression--creating a psychological climate of fear among dissenting or disadvantaged elements in our society, and physically assaulting individuals who stand up for their constitutionally-guaranteed rights. But in modern technocratic "democracies", the chief danger to our liberties lies inside our own hearts and minds, or rather, in the symbiotic interaction between our individual psychological needs for direction, security, and group acceptance in today's rapidly-changing, disorientating world, and those that have been charged with meeting these needs--salaried "experts" in the service of elite power networks who play an integral role in buttressing the status quo by manipulating our innermost fears and desires for their own benefit. And within that exalted group, it is the professional opinion-shapers--propagandists, disinformation specialists, and psychological warriors--who consciously and skillfully help us delude ourselves (and, less consciously, themselves) about how "free" and "happy" we all are that pose the most serious obstacle to the achievement of genuine freedom and happiness in our media-saturated society. It should never be forgotten that overt repression on a massive scale--whether state-sponsored or privately organized and financed--only becomes thoroughly necessary and permanently institutionalized when covert manipulation fails to divide, distract, or otherwise immobilize popular opposition, something which is far from the case here in the U.S. That is why Edward L. Bernays, one of America's pre-eminent modern propagandists, could boast as long ago as 1928 (in his book, *Propaganda*) that the "conscious and intelligent manipulation of the organized habits and opinions of the masses is an important element in democratic society. Those who manipulate this unseen mechanism of society constitute an invisible government which is the true ruling power of our country."

So, while our attention is unduly focussed on the noisy baying of rapacious wolves who make periodic direct attacks, a malignant cancer is quietly eating away at our minds and draining both our will to resist and our ability to think critically. Here is the true source of the problem, because in the final analysis, a few ignoramuses running around in white robes are helpless unless we allow ourselves to be seduced by their simplistic emotional appeals and intimidated by their strong-arm tactics. Oppose groups like the Klan, but pay even closer attention to the subtler activities of those in positions of real power.

Most mail so far on the article has been quite positive. Despite the occasional rhetoric, I think it was an informative piece and has raised interest. Tim

The Sun THURS., MAY 24, 1984 ***

Jailed couple traded punk rock for terror

By JES ODAM
and TERRY GLAVIN

The anger of punk rock was not enough for Julie Belmas.

So she laid down her guitar, picked up a gun and started reading books with titles such as *How Terrorists Kill*.

She practised shooting at targets with human figures drawn on them.

Talked about how it would be "real action" to blow up military planes and "real

heat" to blow up the icebreaker named after cancer victim Terry Fox.

rehearsed robbing an armored car guard and was the voice that

warned that a van load of explosives was due to go off at the Litton plant in Toronto.

In the words of a Crown prosecutor, she became an urban guerrilla soldier.

And a judge, saying it was necessary for him to deter others from practising "anarchy and terrorism," has given her a 20-year jail term.

Belmas, just 21 years old, is appealing its length.

The boyfriend she took with her from the world of punk to the world known as "Direct Action" has also been jailed.

Gerry Hannah, 27, bass player and writer



BELMAS

of lyrics such as "— You" for a band known as the Subhumans — once banned from the Commodore in Vancouver because of its "obnoxious" fans — was sentenced to 10 years by the same judge.

During their trial in B.C. Supreme Court in New Westminster both had changed their pleas to guilty from not guilty on a number of charges.

As well as the Litton bombing, Belmas admitted conspiring to rob the guard in order to finance other activities — as well as the attempted arson of a video store, possession of weapons and explosives, possession of a stolen truck, a stolen two-way radio and other equipment and thefts of three cars.

Hannah admitted the attempted arson, robbery conspiracy, the vehicle charges and possession of stolen guns and the other equipment.

Both got 10 years for the robbery conspiracy, which the Crown said was not carried out because the two were arrested just days before it was to be committed, with lesser concurrent sentences for the other B.C. offences.

Belmas got a second, consecutive, 10-year term for her part in the attack with 250 kilograms of dynamite on the Litton plant, where the guidance system for the U.S. cruise missile system is manufactured.

Five employees were injured in the bombing, as were three police officers and two passing motorists. Damage was estimated at \$3.87 million.

Before sentence was passed, Belmas apologized for the injuries, which have caused permanent injury to five of the victims.

As friends looked on from the gallery, she read a prepared statement that said in part: "I meant no harm to any people. I was acting against a war machine, not against the people held within it."

Her lawyer, John Conroy, asked for a term of no more than 10 years and characterized her as a woman who was passionately committed to the ecology and anti-nuclear movements as well as an animal lover and ardent feminist.

The judge rejected her apology, saying it was of little solace to the injured.

And he said that other Canadians share the concerns of Belmas and Hannah, but do not resort to the same violent means to reach a political objective.

The court had been told earlier that a police-planted electronic bug picked up a conversation in which Belmas agreed with a friend more than a year ago that she was proud of her role in the bombing.

The bug also related to a listening post in the Coordinated Law Enforcement Unit headquarters talk by Belmas in December, 1982, and January, 1983, about sabotaging the defence department building in Ottawa, blowing up a number of CF-18A fighter jets at the Canadian Forces Base at Cold Lake, Alberta, and dynamiting the icebreaker Terry Fox, then under construction at a North Vancouver shipyard, the judge was told.

Senior prosecutor Jim Jardine said Belmas concluded she preferred the Cold Lake proposal to the Ottawa one and said blowing up 40 CF-18As "would be a great action."

Belmas was heard also to say she thought blowing up the icebreaker, to be used in oil-well operations in the Beaufort Sea, "was real neat" because it showed strength and conveyed the public image of a group fighting for northern native peoples and against environmental damage.

How did Belmas, who once worked with mentally handicapped children, and Hannah, described by his mother as one of the kindest people in the world, get involved in acts of political terrorism?

Belmas, born in New Westminster into a large, Roman Catholic family, later grew up in Port Coquitlam and North Vancouver.

She canoed, hiked, studied guitar and coached softball. Then she got a job at Woodlands school, working the night shift to look after the handicapped patients while taking an ethics course at Douglas College during the day.

But her life was changing. From helping organize benefit concerts by punk bands, she went into a magazine calling for radical activism, the feminist movement and El Salvador protests.

She met Hannah through the Subhumans and gradually both became disillusioned with what they were to later call the punk movement's lack of commitment to "real radical change."

In 1981, the pair left Vancouver for Jasper. She worked as a highways flagman, he on maintenance at a nearby ski resort — later the scene of the theft of a number of radios

and other equipment that were eventually found at a home the pair shared in New Westminster.

While in Jasper, Belmas filed a grievance against her supervisor on the road crew, charging him with sexual harassment. The man later committed suicide.

One lawyer who later acted for Belmas said the situation had a great deal of emotional impact on her.

Hannah was born and raised in Burnaby, the youngest of five children.

His mother, Lois, says he grew up loving the environment but watching the world around him change for the worse. As a boy he would come home with stories of turtles splashing in ponds near his home, in an area now covered by a shopping mall.

His frustration led him first to the angry music of the punk movement and fellow Burnaby North high school student Rick Zimmerman remembers he always "had some band or other going."

After dropping out of school in Grade 11, in 1974, he worked at various jobs. Then he chose the name Gerry Useless and joined the Subhumans, playing bass and writing lyrics such as one that goes:

"You call us weirdos, call us crazy.

"Say we're evil, say we're lazy.

"Say we're just the violent type.

"Kind of dumb, not too bright.

"We don't care what you say,

"— you."

With Belmas, whom he called his wife-to-be, he became active in environmental, feminist and native-rights campaigns.



On March 17, 1984, Julie and myself pled guilty after making a deal with the prosecution to have some of the charges against us dropped and less prison time asked for. This came about after 7 months of exceedingly boring legal ritual in the courtroom, which had begun on Sept. 6, 1983. It had become painfully obvious to us over that period of time, that continuing on with the trials was pointless as it would only delay the inevitable. The chances of beating the charges were next to none, as both the judge and jury weren't going to give us any breaks, and the evidence was overwhelming, to put it mildly.

Julie ended up pleading to 7 charges. They were: conspiracy to commit robbery, possession of dangerous weapons for a dangerous purpose, attempted arson, car theft, possession of stolen property, possession of explosives for a dangerous purpose, and causing an explosion intended to damage property. I pled guilty to the first 5 of these charges as well, but not the last 2, as there was no evidence to support a case against me on them. The attempted arson charges stemmed from the Nov. 83 firebombing of a pornographic video store by a group calling itself "Wimmins Fire Brigade". The store was one of many such stores that specialize in videos which promote violence against women and children. The "causing an explosion" charge was in relation to the Oct. 83 bombing of a factory in Ontario (Litton Systems) which manufactures electronic components for the Cruise missile. A group calling itself "Direct Action" claimed responsibility for this action.

Originally, the prosecution was asking for life sentences for both of us, but we managed to get him to come down

somewhat. He finally agreed to ask for 7½-12½ years for each of us. Unfortunately though, the authorities in Ontario demanded to have a prosecutor represent them as well at the sentencing hearing. He was to deal with the charge stemming from the Litton bombing, and he wanted 10 additional years to whatever Julie got on the 6 other charges. It certainly wasn't the greatest deal, but it was the best we could get.

Once we had made the deal and changed our plea from innocent to guilty, we had hoped to be sentenced right away. As it turned out though, the judge made us wait until Brent, Ann, and Doug's trial was over, almost 2 months later.

Meanwhile, Brent, Ann, and Doug continued on with the first trial, as before, and it was still going nowhere. Finally, on May 6, the jury came back with guilty verdicts on all of the charges against Brent and Ann, but acquitted Doug on all but one. The most serious charge in this trial was the charge of "conspiracy to commit robbery. Though Ann and Brent unfortunately were convicted on it, Doug was lucky enough to get an acquittal on it. At any rate though, all 3 of them still face 4 more trials, which include not only the firebombing and bombing charges that I spoke of earlier, but also an additional charge of causing an explosion. This charge is in relation to the June 22, 1982 bombing of an environmentally destructive hydroelectric project on Vancouver Island, which was also done by Direct Action. Their next trial began on June 11, and it's hoped it will be more political than the last one.

Anyway, back to Julie and I. On May 10, the sentencing hearing for the 2 of us finally began and lasted for 4 days. During this time still more boring legal ritual took place and the press had a field day with the prosecution's twisted portraits of us, as well as doing a little mudslinging of their own. At the end of the circus, the judge put over our actual sentencing to May 18. Our lawyers were very optimistic and the prosecution very worried that the judge was going to go pretty easy on us. As it turned out, they

were all dead wrong. Sometime around noon on the day of sentencing, after a long pompous speech by the judge, I found myself suddenly doing a 10 year sentence. And Julie had done much worse. The judge had given her 20 years.

I must admit that we were surprised by the severity of Julie's sentence. This was because we had unfortunately allowed ourselves to be lulled against our instincts by a few people into believing that the state would treat this case the same way as any other "criminal" case. As dedicated revolutionaries though, we should have known better. The state is well aware of the fact that guerilla struggle is the single most effective method of bringing about change and an eventual end to oppression, and therefore is its greatest threat. Obviously, it's going to deal with it accordingly. It had to make an example of us in order to deter others from engaging in similar actions. Fortunately, this tactic has historically failed them miserably. More often than not, it only serves to show people the true nature of the state and encourages them to destroy it. Also, the state can't seem to grasp the fact that as long as oppression continues, resistance will too, and neither 20 year sentences nor even death will ever deter those truly dedicated to resisting oppression. They'll continue to fight because they know they have no choice.

Though the trials are all over with for Julie and I, the battle still continues for us, as it does for Brent, Ann, and Doug. We'd still appreciate any support people are able to give, whether financial or just moral. Of course we hope you'll all continue to write us as well. Also, you may be interested in checking out a pamphlet we recently put out. It's called "Writings Of The Vancouver Five", and includes poems, essays, and artwork by us, and is available for \$1.50 from the Free The Five Defense Committee/ P.O. Box 48296/ Bentall Station/ Vancouver, B.C./ CANADA V7X 1A1. Anyway, take care, be strong, and resist always. The spirit of freedom cannot be subdued! In love and struggle, Gerry

Further Update

Life sentences were handed out to Brent and Ann. The severity of the state's punishment contrasts sharply with the sentences in similar cases. There were some Mafia bombings in Toronto of some restaurants in which many deaths occurred. Sentence: 6 years. A right-wing bombing recently only brought about a 2 year sentence for its perpetrator. Obviously, the state felt very much more threatened by the motivation of the Vancouver 5, and meted out extremely harsh sentences as a means of deterring any others who felt similarly; and just as obviously, the state is much more at home with right-wing activists and the Mafia.

PACIFISM, PASSIVE-ISM, OR DIRECT ACTION?

Dear MRR,

This is in response to a letter from Steve of Entertainment Revue in MRR #14, which contained some comments regarding our case. Like him, I too believe that pacifism is not an excuse for passive-ism. Unfortunately, it is all too true that many individuals in the peace movement and punk scenes have mindlessly juped upon the peace/non-violence bandwagon and have swallowed a dogmatic pacifist ideology whole, without chewing it first to check out if it can be appropriate or effective in its application in North America. I am not a pacifist and politically I am critical of pacifism as a philosophy/methodology by which the corporate military state can be torn down, but I do respect the true pacifist activists who struggle and resist continuously, and who are willing to risk their lives and freedom to fight the greedy, destructive system which threatens us all. There are many pacifist activists who are very sincere and dedicated and who have contributed an enormous amount over the years towards making people aware of the evils of militarism, nuclearism, and authoritarian modes of thought. I believe that individuals for whom pacifism is the expression of their inner nature and their deeply held moral convictions should always be respected. But as a strategy for social change, I find pacifism is highly inadequate. Certainly non-violent tactics can be very effective in many areas and phases of the struggle, however this does not mean that non-violence should be elevated into an ideology of pacifism and become the overall principle guiding the struggle. In this regard, I support the ideas which Gerry is presently working into an article he hopes will be printed in a future issue of MRR, and also the rap in issue #14 by 'We From Kronstadt'--"A real far-going rebellion is the kind of thing that can free us from the current mess".

Obviously Steve's observation that most of the punk interest in our case has been because Gerry was a member of the SUBHUMANS is true. Okay, so that's a bit of punkism or something. Still I think that, regardless of the reason punks first began to show concern, it is a good thing that punks are now thinking about the issues involved. I think that the issues involved--direct action, illegal resistance, activism repression, police state realities, and the politics of environmental protection, anti-sexism, anti-imperialism, and anarchism--are all important in the ongoing development of a more politically conscious and effective movement. Hopefully, punks will now begin supporting other freedom fighters and resistance groups too. There are Native American, Black, Chicano, Puerto Rican, and White guerrillas fighting in Amerika right now. As well, other political prisoners should be supported as they are most definitely part of the same struggle

Bomber invokes duty to save world

NEW WESTMINSTER, B.C. (CP) — Ann Brit Hansen defended her sabotage of three businesses in British Columbia Supreme Court yesterday, saying that she had a moral obligation to prevent the destruction of the earth.

Miss Hansen, 30, of New Westminster, pleaded guilty Monday to the Oct. 14, 1982, bombing of Litton Systems in which 10 people were injured; dynamiting a B.C. Hydro substation on Vancouver Island May 31, 1982; setting fire to a Red Hot Video Store in North Vancouver; and possession of about 680 kilograms of explosives and dangerous weapons.

Miss Hansen said in a lengthy statement she is not a terrorist: "I am a person who feels a moral obligation to do all that is humanly possi-

ble to prevent the destruction of the earth. Businesses such as Litton, B.C. Hydro and Red Hot Video are the real terrorists."

Earlier in the day, Crown counsel Kevin Gillett asked Mr. Justice Samuel Toy to impose a life sentence on Miss Hansen because of the enormity of the crimes and the need to deter others from terrorist acts in pursuit of political causes.

Toronto peace activist Kenneth Hancock drew enthusiastic applause from about 50 Hansen supporters in the courtroom when he compared Litton Systems and its officials to Nazi war criminals because they help build cruise missiles. Judge Toy said he would not tolerate further outbursts in the court.

for which we now find ourselves behind bars. For information on guerrillas active in N. Amerika and Europe, write to Resistance: Documents and Analysis from the Illegal Front/ Box 790/ Station A/ Vancouver, B.C./ CANADA V6C 2N6. Send them a couple of bucks and ask for a few back issues. Their publication is certainly worth the price of another couple of beers. By the way, the organized "Free The Five" support groups also support other political prisoners, though it is unfortunately true that you don't hear much of a peep from punks for all the other individuals incarcerated all over the world for similar actions as ours.

Again in response to one of Steve's points, there has been no cover-up of the fact that people were injured as a result of the Litton bombing. Just 5 days after the bombing, Direct Action released to the mass media a detailed 3-page apology and explanation of how the injuries occurred. In it they criticized themselves and also the Toronto police and Litton security

guards for their slow and inept manner of clearing the Litton factory of workers. Of the 10 people injured, 5 were police or security guards. In pleading guilty to the Litton bombing, my lover Ann Hansen said in court that guerrillas should never rely on the authorities to evacuate buildings, and therefore, that attacks should not be carried out against targets which need to be cleared of people. The reason why there hasn't been any emphasis regarding the injuries is because they weren't what was significant about the action; they were simply an unfortunate accident which happened as a result of it. Politically what is significant about the Litton bombing is that it proposed a resistance strategy against the war machine--calling for it to be attacked directly and sabotaged--and declared that we must go beyond the confines of legality in order to someday overthrow the corporate military state.

That's all for now. Stay out of trouble, or rather, don't get caught! Take good care of each other.

Brent Taylor/ Oakalla Prison/ Drawer O/ Burnaby BC/ Canada V5H 3N4.

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A shocking page in medical history

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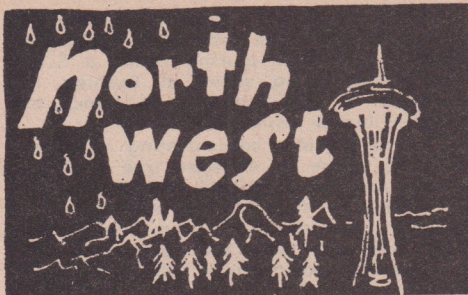
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Crucifucks LP

ALTERNATIVE TENTACLES RECORDS

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SEATTLE-There are a few Seattle bands that haven't gotten much publicity. I've heard a couple of them, and good things about all of them: the MELVINS, MALFUNKTION, NAKED INCUBOYS, STALAG 13, and the SKANK PUPPIES. Also, I was told recently that the great ACCUSED will be changing their line-up. My local favorites are MARCH OF CRIMES. Their music is mostly slower punk, but they can thrash with the best of them. Lyrics are on the personal level-- about things like broken friendships and rejection. For a buck you can get their tape from me. They hope to put out a 12" this summer (possibly with the MELVINS). We should also see vinyl this summer from TEN MINUTE WARNING (no label yet), who



10 MINUTE WARNING

do a mixture of psychedelic punk and funk, and from Seattle's immortal U-MEN (Bombshelter label). Seattle's greatest record store, Bombshelter Records, specializing in indies, imports, and hardcore, is going to re-open. Bruce Pavitt (SubPop Tapes) and Russ hope to take over ownership and possibly move to a new location.



Photo by Tony

OLYMPIA-A small but spirited scene. They have a great new club, the Tropicana, and an interesting college radio station, KAOS. The only 2 hardcore bands I know about are VOLUME THREE and the IMMORAL ROBERTS.

BELLINGHAM-Though Bellingham is a fairly large urban area, there are only 4 punks that I know of. They had a club about 2 years ago that died quickly from lack of support. Surprisingly enough, there are 2 record stores with a good-sized selection of hardcore--Cellophane Square and Dead Records. (Who is buying all the records?). Western Wash. station KUGS is a mixed bag, with a couple of good hardcore shows.

SPOKANE-The great TERROR COUPLE is gone, but MORAL CRUX remain. Don't know if they've been playing much. Don't know of any zine coming out of the area either. A lot of the punks have moved to



BABA

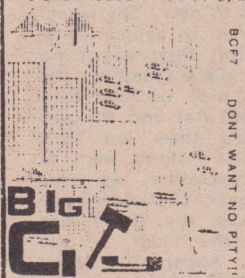
YAGA

Photo by Tony

Seattle. Cheney, 10 miles west, has a sometimes alternative college station, KLWC, and a hilarious zine, Wavo Scenario.

Hopefully, my zine Not Politically Correct will be out soon. Send a couple of stamps or your zine or something if you want one. Bill Martinsen/ 6090 Malloy Ave/ Ferndale WA 98248.

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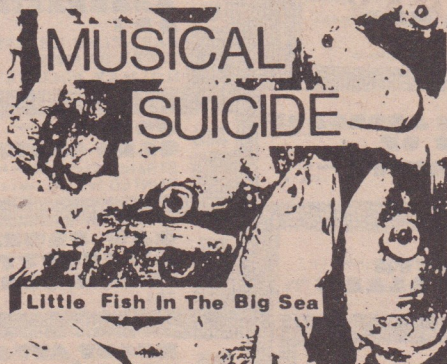
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END OF AN ERA

Lots of stuff going on here...too much, perhaps. First, as reported last issue, the On Broadway closed down on June 16, due to loss of lease. That puts, at least temporarily, Dirk Dirksen and Paul Rat out of business. They've both been promoting punk shows here since '77. The final days of the O.B. were really hectic. At an EXPLOITED gig, we were treated to a spectacle which epitomizes, at least to me, all that's wrong with the punk scene. After all the opening bands had played, the EXPLOITED refused to play. Say what? Chaos reigned. Dirk tried to explain it to the crowd. Shouted down. What was going on? As best as I could piece together, the EXPLOITED refused to play because they didn't like the way "Paul Rat and Dirksen treated them". I heard them tell Dirk backstage that they just "didn't want to play". The specific complaints, as they told them to Gary Tovar of Goldenvoice Productions (who booked the show) was that some things in the rider to the contract weren't met. Apparently, they didn't get as much beer as they were supposed to (although one of Dirk's staff did go out and buy them a case), and another complaint was "no hot towels". In any case, I must backtrack a little for this to make more sense. First, the San Francisco Police Department are on a big crackdown to clean up Broadway of punks before the Democratic Convention. This means trying to bust the O.B. and Mab for allowing under-18's in, and by sweeping the streets, arresting any minors they can. On the previous Sunday and Monday, the cops entered the Mab and tried their hardest to find some violations to close it down, but couldn't. The night before the EXPLOITED show, they entered the O.B., found some girls under 18, (and as the unverified story has it) took them outside in the alley and beat them up. These crackdowns come periodically for various political reasons (usually before elections), but this one is getting pretty ugly, with paddie wagons all over the place. It is true that some punks and skins have brought shit down on themselves by starting fights in the street out front and by being obnoxious drunks, but the response from the police has been even more obnoxious. How does

all this relate to the EXPLOITED gig, you ask? Well, on the previous night, because minors couldn't get in, the gate was small. MINIMAL MAN's Patrick Miller said he was guaranteed \$200, but gladly accepted \$100, since "the crowd just wasn't there". The other band, TUPELO CHAIN SEX, was guaranteed \$250, and got around \$175. So, on the night of the EXPLOITED gig, they (TCS) showed up trying to collect the rest. Again, because the door was small from all the minors being turned away as a result of police pressure, Rat wasn't able to pay them the rest, nor meet some of the incidentals of the EXPLOITED's contract. So TCS raised a fuss, cops were called, and TCS escorted out. Perhaps because some of them are British, Wattie felt some kind of solidarity (like with the JAM, right?), and this added to his anger. Maybe he was also bugged because the crowd was so small, but that wasn't the O.B.'s fault, as they try whenever possible to let the kids in.

OUR HERO WATTIE

So, what does Wattie do? He grabs the mike from Dirk (who's trying to explain to the crowd that the EXPLOITED won't play, and that people can collect refunds at the door on the way out), and tells the crowd he won't play because "this club ripped us off, and ripped you off, so rip it apart" or something like that. Great. He neatly turns the already pissed off crowd (because the EXPLOITED aren't playing, because the door was \$7.50, and because minors couldn't get in) against Dirk. So all sorts of kids (who weren't even 7 years old when Dirk was putting on his first punk show) began screaming at Dirk, throwing shit at him, and chanting "Wat-tie, Wat-tie, Wat-tie". "Ug-ly" is more like it. It was a real cheap shot to turn the frustration against Dirk...and really sickening to see the kids eat it up, when in reality it was the 'rock-star' egos of the EXPLOITED that were the real cause of the problem. They, of course, didn't tell the crowd what they had told Dirk and Tovar backstage (that it was because their fringe benefits hadn't been met), and opportunistically made it seem like it was all being done 'for the kids'. Unfortunately, Tovar did not take the mike, but he could've told the crowd that the EXPLOITED had received half of their guaranteed \$750 before the show, and would get the other half afterwards, even if they didn't play. I think it's a matter of bands' egos getting built up by promoters guaranteeing them lots of money, and a case of the crowds accepting the 'rock-star' attitudes of the bands. If this shit is to stop, promoters should only guarantee gas money (the rest depending on the draw of the band), and crowds should stop idolizing bands.

SO WHAT ELSE IS NEW

On to other news. Several people are starting to fill the gap left by the closing

of the O.B. MRR is sponsoring a series of summer shows at the Mab (without taking a cut) to guarantee touring bands a S.F. show. Also doing shows at Ruthie's in Berkeley is the D.M.R.'s (a bunch of rowdies-turned-responsible).

Dirk, besides concentrating on video for TV, hopes to do some free outdoors shows, and Rat says he'll return from the East in the fall to see what to do. Jennifer, who worked at the door at the O.B. has some plans too. Gary Tovar of L.A. is also looking for a hall to do shows in S.F., and MRR hopes he can find one, but also hopes that monopolistic tendencies don't develop, as they often do after a promoter reaches the 'big time', and that this "guarantee" bullshit can be controlled and gate prices brought down to "punk" prices. So, perhaps this closing of the O.B. will bring new and interesting situations. But as long as crowds continue to mindlessly pander to the egos of bands, promoters continue this big guarantee and big ticket crap, and people continue to take for granted regular venues and the hard work of people like Dirk (he's no angel, but he has done more for the scene than 99% of us), then maybe it's better if the whole thing dies for a while. The "rock & roll" business mentality and "rock & roll" crowd mentality are killing the scene.

ROCK & ROLL & STATE CONTROL

By the time you read this, the Democratic Convention will be about over. Besides all the demonstrations planned, a R.A.R. gig will have taken place on the final day, outside of the Moscone Convention Center, with the DEAD KENNEDYS, M.D.C., REAGAN YOUTH, and others. This brings up the question of whether or not participation in the electoral process is a worthwhile effort or not. There'll be a lot more on this subject next issue.

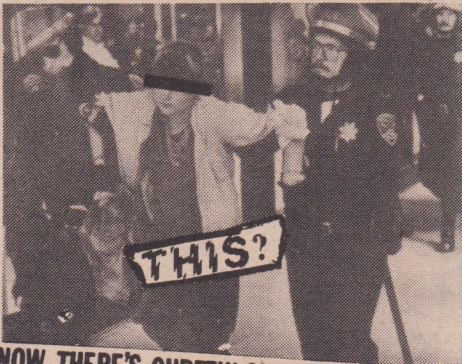
BAND NEWS

REBELS AND INFIDELS and SLUGLORDS recently hit the road, and D.R.I. and the DICKS returned home...The DKS are playing out again, with wildman Darren back in form after his motorcycle wreck...Speaking of 'returns from the dead', it's great to see several 'older' members of the scene around again, having gotten themselves free of speed. Hope a lot of the younger kids take note...M.D.C. are still looking for a new drummer...CODE OF HONOR, more 'metal' all the time, finally got their new LP out...More new bands all the time: T.O.S., CHILD SUPPORT, BLIND ACCEPTANCE, REMAINS, HOT SPIT DANCERS...BREAKOUTS have a new bassist and sound better than ever...SOCIAL UNREST to hit the road with their new singer...M.A.D. of Santa Cruz re-emerge as BLAST...That's it for now...Tim Y.

TIRED OF NIGHTS ENDING LIKE

ALL AGES

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JUN 27 **TOTA** FROM OKLAHOMA
CANE GREEN FROM BOSTON
STRANGLEHOLD FROM BOSTON
PAINTED WILLIE FROM L.A. (FORMER SIN)

JUN 27 **RAW POWER** FROM ITALY
RIISTETTT FROM FINLAND
SOCIAL UNREST TBA

JUN 28 **HEART ATTACK STATE** FROM MICHIGAN
STARFIGHT FROM MICHIGAN
INVERTED TRIANGLE

TENTATIVE

Southern CALIFORNIA



OXNARD-We'll start here first. FALSE CONFESSIONS is recording an EP on Mystic Records. It sounds real strong, with good vocals and excellent guitars. Watch for it. DR KNOW are still looking for a singer, but aside from that their record is selling real well. ILL REPUTE, B.K.L., and AGRESSION are recording for the "Nardcore Compilation", to be released on Mystic. STALAG 13's record is now out! Finally. They will be touring soon, so keep an eye on them.

HOLLYWOOD/VALLEY-Recording another record is DECRY, on Don O's label. I hope the sound of this record is stronger than the last. They are also planning a huge nationwide tour, or so Pat their drummer says. B.Y.O. news: their second compilation is out. They just had a beer bash at the Cathay De Grande to promote it--YOUTH BRIGADE, STRETCH MARKS, 7 SECONDS and more are featured. SIOUXSIE sells out for the first night at the Civic. The GRIM have completed their LP, and it should be out soon. ORANGE COUNTY-the HATED are back together with Todd (ex-T.S.O.L.) on drums. the VOICE (formerly the IONICS)



STALAG 13

will be signing on a major record label--either Warner Bros or Sire. AGENT ORANGE have signed on EMI. Jesus, now the big companies really want to cash in pretty good on underground bands. Bands to watch for: BLACK LABEL from Cypress (they have a 45 out called Black Label with a 6-pack on the cover); OPERA HOUSE from Anaheim; and be sure to see SOCIAL DISTORTION with their new drummer and bass player (John Mower). Until next time, adios....Mouse, and Tim Grey.

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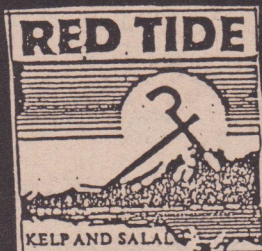
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ORANGE COUNTY

We thought it was about time to let you all know that Orange County has a scene too. O.C. borders the Pacific Ocean on the south, the outskirts of L.A. (the Olympic shithole) are on the north and west, and the very tip of San Diego is to the east. Due to our vast area, we may miss a band or two we may have not heard of. This is our version of the O.C. scene.

First off, there are two clubs in the area: the concert factory in Costa Mesa, and Ichabod's (R.I.P.) in Fullerton. The former, which used to be called the Cuckoo's Nest, has had some good bands play there in the past. Today, it goes under the name of the Concert Factory and puts on punk shows about once a weekend. They have announced 3 times since May that they were closing, but it still remains open. Ichabod's used to feature punk on Sundays, but trouble closed it down. Now most of the L.A. and O.C. shows are put on the infamous Cathay De Grande in Hollywood, and Goldenvoice Productions deserve a big hand for their support of the L.A. punk scene, as they are the backbone of the whole scene.



Now for the bands: O.C. is the home of a lot of the older punk bands of the past. MIDDLE CLASS (the first thrash band), T.S.O.L. (with Jack), SOCIAL D, VANDALS, and AGENT ORANGE. But O.C. is also the home for many local bands that some of you may know, and some may not. Some that have released vinyl are D.I. and CONFEDERATE (on Revenge Records). PLAIN WRAP is a hot local 3-piece who formed from the guitarist and drummer of MOX-NIX with Don on vocals. They are really, really good. Their demo is available for \$3. M.I.A. now resides in Orange Co. after moving from Las Vegas 2 years ago.



They have a good, tight mainstream punk sound, balanced between fast and slow tunes, and their new LP will be out on Alternative Tentacles. M.I.A. has a strong dedication to the O.C. scene, and play a lot! DON'T NO is moving to O.C. sometime soon. They have 60-80 playable original tunes, mostly of the fast driving nature. They are one to watch, and we can't wait for their planned vinyl to appear. UNITY is another good 4-piece that stress Positive Mental Attitude. They just got a new singer. Another one of our favorites is UNIFORM CHOICE. They've played the Concert Factory lots of times, and practice real hard. They are powerful, fast and super-tight. They have some cool shirts for \$3 (screened on both sides), so write 'em! ABUSIVE ACTS, who played just a few times, is dead. PLEDGE OF ALLEGIANCE is our hometown Cypress band. They recently acquired a new

guitarist and bassist, and possess much talent. Watch for a demo soon.

DON'T NO



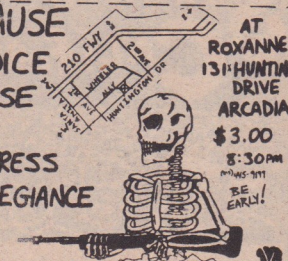
BLACK LABEL is our other local band, and are a cross between punk and BLACK SABBATH/HENDRIX. They've been around forever. SIGNAL OF DISTRESS is from right near Cypress. They've been around for 3 months and are a good 5-piece thrash combo. FIRST OFFENSE is another of our favorites. They sound like a cross between MINOR THREAT and TARGET OF DEMAND. They've got a demo and record plans. Lastly is BODY COUNT, our only serious veggie band. They have strong views on government and world affairs. Their demo is available for 2 stamps and a penny. How can you go wrong with that?

MOX NIX



SUNDAY APRIL FOOLS

CAUSTIC CAUSE
UNIFORM CHOICE
FIRST OFFENSE
UNITY
SIGNAL OF DISTRESS
PLEDGE NO ALLEGIANCE



Some other bands we don't know too much about are: PIG CHILDREN, TURMOIL, DEATH ROSTER, CRASH COURSE, LOVE CANAL (great live), SCARECROWS, LANE BRYANT, VIOLENT PSYCHOSIS, OPEN THE DOOR, MOX-NIX, and YOU PRICK (Hi Terry!).

Guess that's about all. Here are some addresses, including those of our fanzines. Thanks, Scott & Frank.

Pissed & Proud/ c/o Scott/ P.O. Box 5011/ Garden Grove CA 92645 (\$1)...Red Tape/ c/o Frank/ 5812 Roxbury Ct/ Cypress CA 90630...Fight For Freedom/ 3191 Ruth Elaine Dr/ Los Alamitos CA 90720...O.C. Shitz/ 13222 Siemon St/ Garden Grove CA 90630...Non-Traditional Zine/ 9680 Palm/ Fontana CA 92335.

Band addresses: MOX-NIX/ 16235 Lakewood Blvd #22/ Bellflower CA 90706...PLAIN WRAP/ 6531 Abbott Dr/ Huntington Beach CA 92647...PIG CHILDREN/ 214 S Grand/ Anaheim CA 92804...UNIFORM CHOICE (c/o Red Tape)...BODY COUNT/ 5301 Kettler/ Lakewood CA 90713...M.I.A./ P.O. Box 3546/ Anaheim CA 92803...S.O.D., UNITY, and all the rest (c/o Red Tape).

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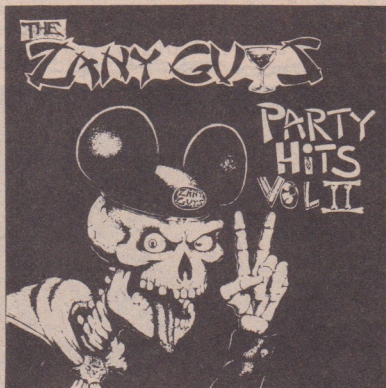
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DALLAS- deep in the heart of the cultural wasteland known as Dallas, Texas, lies a growing underground scene. There is a public radio station, KNON, with 4 alternative music shows, there are some great garages, ditches, and ramps frequented by locals such as Jeff Phillips and Craig Johnson, and there is a club, Twilite Room, that's trying to help wake up Dallas. The club, which used to be a halfway house for street people and alcoholics, was converted into Liberty Hall,

HOUSTON- Clubs: they seem to come and go, but at present the hottest place in town is called Consolidated Arts Warehouse. It's not a club, but a gigantic hall. After the VERBAL ABUSE show, the owner has decided on some stricter rules, like no ins-and-outs, no spiked bracelets, etc. Another place to play is Cabaret Voltaire, a real small locale that's giving punks a place to hang out. Lawndale Alternative (Annex) has had some great shows. It's a DIY hall too. Chuck Roast (DJ on the 'Funhouse' show on KPFT) has been doing these gigs.

LETHAL INJECTION



Photo by Mark Lacy

New bands: SKI PENIS play an experimental, unstructured, avant music...BEEF SKURTS, a trio, play fast metal punk...ORGASM, another trio, play powerful punk and sound a bit like D.O.A...LETHAL INJECTION play core/thrash and are energetic and to the point...PARTY OWLS, Houston's favorite party band, play skatepunk (fave song-"Check Your Dick For Spots")...CIVIL DISOBEDIENCE are a young high school band looking for their own style--mean sounding vocals... Old bands: MYDOLLS play out all the time...CULTURCIDE play out more than they used to--good deal...THREE DAY STUBBLE still play their 'nerd rock'...INTROVERTS have not played in a while...REALLY RED have called it quits after 5-6 years--too bad!...AK- 47 still

REALLY RED-last gig



an all-ages club, by locals using only supplies already in the building. It did all right, but couldn't pay the bills, so the owner converted the downstairs into a bar, and thus was born the Twilite Room. It is best described as an upside down Tool & Die with no security hassles and rarely any police activity. The minors policy is sketchy now, but occasional shows can be worked out. Anyone wishing booking info should call either the club (214)939-3072, or me, Danny, at (214)231-0533. Sleeping quarters are also available, and we are directly en route on any tour of the South.

Main local bands at present are the HOLY, STINKY SHITS, MASTERS OF DISASTER, STICKMEN W/RAYGUNS (still holding on), and SKETCH (who are on a temporary leave of absence). Rumor has BOMB SQUAD broken up and some ungodly MEL COOLIES & BLOODGRUNT are not too far on the horizon.

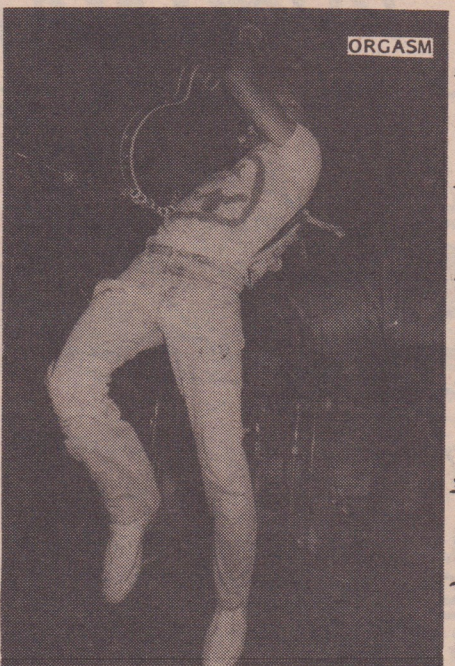
Also of note, this summer is the much awaited return of Pres. Ronnie and his G.O.P. Convention August 19-24. Anyone wishing to be a part of this wonderful bit



CIVIL DISOBEDIENCE



BEEF SKURTS



ORGASM

of history should contact the Dallas March & Rally Committee (214)421-1984/ 1507 A So. Ervay/ Dallas TX 75215. Lots is planned, including 'tent city' rallies and a slated outdoor R.A.R. show.

That's it for now. Anyone wishing to know more or just correspond, write me at: 1415 Dumont/ Richardson TX 75080. P.S.-we're starting a tabloid--the Cattle Prod.

Photo by John Spath



Rapping at Clown Ramp

playing, should have an LP soon, but not HC though...ANARCHITER still together in some form...VEX broke up--they played core punk with CRASS influenced lyrics--too bad...USUALS changed their name and are heading for SanFran...There's supposed to be a Houston sampler coming out, but one never knows.

We have a strong punk scene here, with new faces at every show. Local shows suffer in attendance, but national shows can draw between 350-900. Out-of-town bands looking for a gig in Houston call Tom Bunch (713)444-6260, or KPFT 'Funhouse' Sunday nites at 11PM or leave message at (713)526-4000 and ask for Chuck Roast.

Kevin Harr/ 14630 Corpus Christi/ Houston TX 77015.

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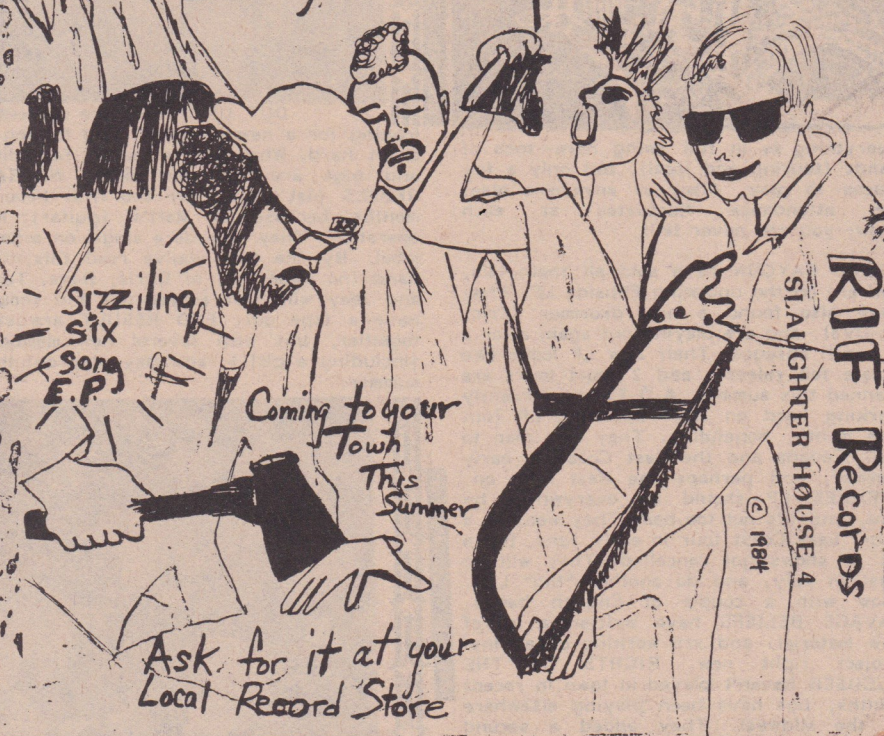
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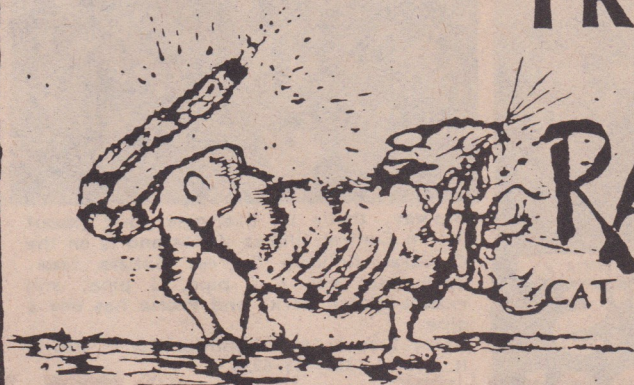
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Everything is in full swing here--tons of bands (touring and local), but only a few places to play. Also, as anywhere else, the attendance fluctuates at each show--you can never tell!

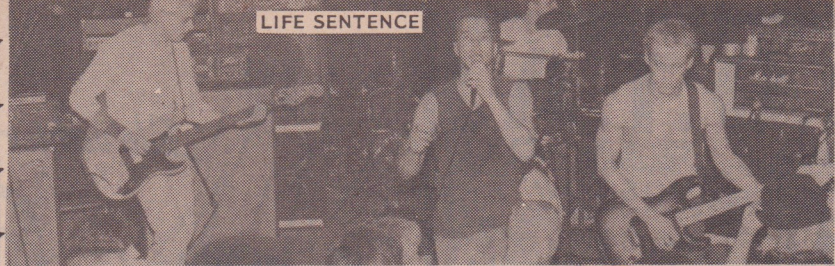
NAKED RAYGUN have sold all their 45's, and are on the upcoming Flipside LP. They have also found a new drummer (Eric, ex-DV8), and are playing out again after a 4 month absence. Their new LP looks like a late fall release, and 2 short tours are planned this summer. A.O.F. are currently working hard on their upcoming LP (out this month, hopefully). They also plan to tour Canada and the East Coast in early summer, and perhaps the West later on. EFFIGIES LP should be everywhere by now, and it's not too bad. They went on a short East Coast tour in early June, but a lot of shows got cancelled. They will go West in July, and do another "big" L.A. show with a couple of English bands. SAVAGE BELIEFS have written a lot of new material, and are working on a vinyl project right now. RIGHTS OF THE ACCUSED haven't played in town in recent months, but have been playing elsewhere in the Midwest. They added a second guitarist in January. Their EP is in the making too.

CENTRAL ILLINOIS--First of all, there are 3 major towns in this area: Peoria, Bloomington, and Springfield. I'll start with Peoria, where I live. There used to be a punk band with our singer, called BLOODY MESS. Now, there are supposed to be 2 bands starting. CHIPS PATROL is ours. We just got a new singer called Bloody Mess. He's real crazy and sounds cool! We used to be called ELECTRIC COOL- AID, then BALDY SOUR. We're gonna record a demo soon, and then put out a 12". Any interested labels out there? We should be playin' the Midwest and East Coast this summer, so hold your breath till we get there. Two new bands are EN-LAW (from Washington, IL who use acoustic guitar, echoey vocals, and strange drums), and MINUTE RICE (from Pekin, made up of 15 year olds who also put out Public Upchucking zine/ 301 Lakeside #B/ Pekin IL 61554).

Fanzines here include: Primitive Noise (20¢ & a 20¢ stamp). That's my zine. Then there there's Dead Llama On A Kaiser, which is 20¢. It's my brother's zine. Addresses for both are at the end of the article. We will soon be having shows here. Bands, we can get about 100 people to show up, plus maybe \$50-\$100 for you. Next is Bloomington, which is about 40 miles away. They got a band, but I don't know their name. They got a couple of punks and an over-21 club, but sorry--I don't know much about this town.

Finally, Springfield, which is about 60 miles from here. Nx1xLx8 are a cool thrash band. They have a tape out, plus cuts on Starving Dogs. UNCLE SAM'S WAR WOUNDS are another band who do punk, reggae, funk, etc., plus the multi-talented CRAWFORD & THE VILLAGE IDIOTS COUGAR MELLEKNAMP, but both broke up. Happy news: BOIL ORDER is a new fun band made up of 3 people (ex-CRAWFORD/IDIOTS and ex-Nx1xLx8.

photo by Patti Pezzati

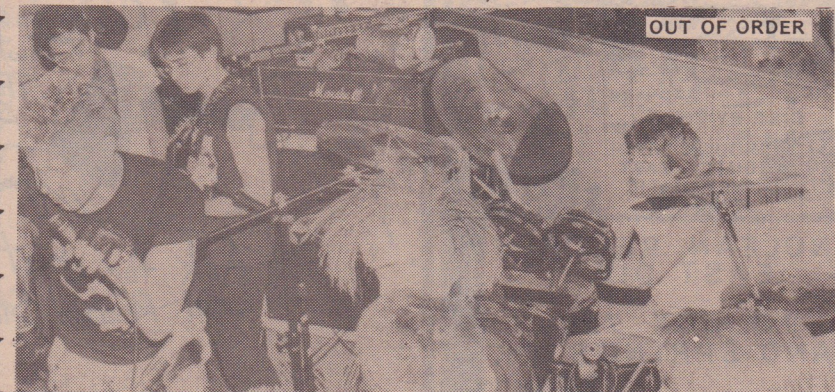


LIFE SENTENCE

OUT OF ORDER are currently looking for a new drummer, and finding it a bit hard. When one is found, recording and gigs are the main plans. NADSAT REBELS just played for the first time in months because of Matt's (guitar) leg operation. They may do a single on a local label. By the time you've read this, the band (no name yet) of Chris, Dave, Tom, and Joey will have played out and should have a tape out. END RESULT are still together, but with several new members (including a girl!), and may play out this summer.

LIFE SENTENCE are catching everyone's eyes and ears these days. Quite an impressive band, and all shows have been consistent. They are doing a HC/HM show in July with Chicago's own speed/metal kings, ZOETROPE. Several other bands should be debuting this July & August, only time will tell how many (or few). Last Rites #7 is out now and can be reached at (also me): 1717 Sunnyside Beach Dr/ McHenry IL 60050. Other zines include: Rave-up and Kitty Wompom. That's all from the Big City for now. Sean Duff

photo by Patti Pezzati



OUT OF ORDER

Zines are Deckhead (send stamps)/ 1633 N. Stephens/ Springfield IL 62702. This is one of the best zines you can buy. I don't know if Putz is still comin' out, but it wuz great. Springfield Gazette wuz cool, but I think it's dead too. Macho is a fashion zine, but I've never seen an issue.



From PEORIA, it's...
CHIPS PATROL

PLUS
Nx1xLx8

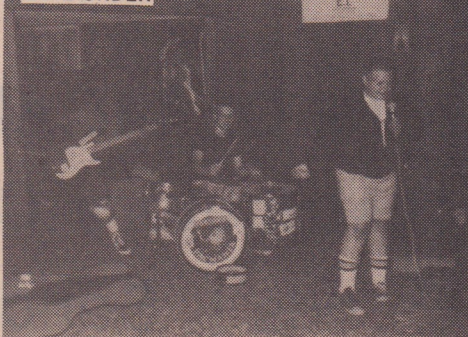
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Nx1xLx8



Anyway, that's it. Everyone punk (about 30) in Central Illinois skates and is on the Cxentral Ixllinois Sxtreet Sxkate team. Springfield has a 1/2 pipe, 1/4 pipe, and rideable closed park, and Peoria has one 1/2 pipe. Barry Stepe/ 104 Greenbriar Ct/ E. Peoria IL 61611/ (309) 698-6234.

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fun yet serious N.Y. Times

huh? Ronald Raygun our time

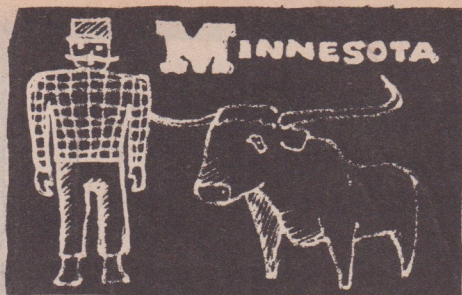
WOW! newsweek

loveable Albert Einstein

San Francisco

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Hey! North Star! Your letter got here empty. No return address... nothing! Write back!



MINNEAPOLIS-Here's a Twin Cities scene report of what's going on (what we can remember).



Bands and records: Everyone's favorites, HUSKER DU just released their "8 Miles

High" single, which is getting great response. Their double LP, Zen Arcade, which should be a killer, will be out shortly. They're probably hitting the road again too. Expect releases soon from SOUL ASYLUM (formerly LOUD FAST RULES) and MAN-SIZED ACTION (second LP). Other new and not-so-new bands playing around are CHURCH PICNIC, GOTTERDAMMERUNG, DARK CARNIVAL, OUTCRY, LINDBURGH'S BABY, SKULLFUCK, and UNHAPPY FISH.

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Clubs and shows: The 7th St Entry is still setting up Sunday all-ages shows with all

kinds of bands. RAVZ Productions and Garage Productions are working on setting up some good shows for the summer, but us in Garage are having troubles finding sympathetic hall owners. Any suggestions--please write!! Bands, call us. We'll try our damndest!! Also, any suggestions for fundraisers that you have tried in the past (and have worked) would be appreciated by us all. We're working hard and trying everything we can. Thanks! Numbers: Garage/ Michelle Strauss/ 2052 Louisiana Ave So/ St Louis Park, MN/ 55426/ (612) 544-5793; or Brook Martin/ 6421 25th St No/ St Paul, MN/ 55119/ (612) 770-1047. For RAVZ Productions, call Jeff Japs at (612) 374-5669.



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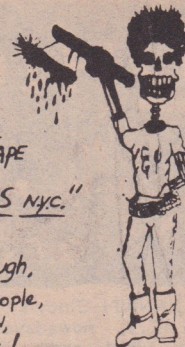
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(see Review this issue)

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OHIO



CINCINNATI-Cincy's 'freak show' is better than T.V. nowadays. We've got bands, zines, vinyl, radio, and freaks coming out of the ol' wazoo.

The bands, in no particular order, each have their own style and sound, but they all have energy, imagination, and dedication. They include: the EDGE, Cincinnati's most hated band, who were having trouble getting any type of gig within the city limits have now moved to Boston, Mass. They continue to go through personnel changes, but stay together and tight. Despite their 'most hated' title, these guys are great. Their provoking lyrics and '77-ish punk sound can be heard on their Death To A.O.R. EP, for \$2 c/o 5862 Windermere Ln/ Fairfield OH 45014. SS-20 is five guys who are highly charged and politically influenced. Their 'on the edge of hardcore' sound, mixed with their high school band and choir experience gives a new twist to hardcore. Their political stance shows through on tunes like "Dioxin For Dinner", "Tax, Tax, Tax", and "More Government Now". They are still up in the air about their vinyl debut.

The 'thrashathon' of SLUGGO, Cincy's youngest band, hasn't gotten many places to play, but when they do they don't mess around. They recently pulled together our first all-ages show, and hopefully will do so again. Their Contradiction EP of 8 toons is available for \$2.50 c/o Shag Dog Records/ 1314 Aultview Ave/ Cincinnati OH 45208. They've also undergone some minor personnel changes, and are working on new material which is supposed to be faster than earlier stuff. They will also do a small tour with Columbus' HUMAN SUFFERAGE.

MUSICAL SUICIDE, the band I vocalize with and use to fill out my set of bad jokes, has the infamous Jakki Repellant (of the REPELLANTS of Indiana fame) on bass. We've got a metal/punk sound and try to be as trendy as possible. We have just finished recording an LP, titled Give It Up, which should be out by mid-July. MS is also working out a summer/fall tour all over the U.S. For more info on the LP or booking for the tour, write: 301 N. Cooper Ave/ Cincinnati OH 45215, or call Jakki at (513)563-2105.

More bands include the punk/funk of INVISIBLE FRIEND, the punk minimalism of MAJOR MORGAN & THE WASTEBASKETS, and two great cover bands, the REDUCED and the STIFF KITTENS.

photo by Tim Fitts

SS-20



The 2 regular zines are Sub Cin and Altered Statements, both of which cover all types of alternative music in the Cinti area (Lexington and Dayton too). The former is a monthly and features mostly interviews and features, while the latter delves into poetry, art, political comment, as well as reviews and interviews, and is a quarterly. S.C is at P.O. Box 39382/ Cinti OH 45239. A.S. is c/o Ashley Allen/ P.O. Box 3529/ Cinti OH 45201. Other zines include Fish, put out by SLUGGO's guitarist, Chris Fish/ 2 Peasehall Ln/ Cinti OH 45208. Payson Briggs, put out by SLUGGO's singer, Julian, has this area's greatest breakfast cereal reviews. P.B is c/o 975 Avondale Ave/ Cinti OH 45229. Cincinnati's original fanzine, Suburban Muckraker, is being revived this summer. Send stamps to 8814 Appleseed/ Cinti OH 45242. Other new zines include Frogs in Yonder Pond/ 2991 Alpine/ Cinti OH 45208, Gary, Gary, Gary/ 2600 Handasyde Ave/ Cinti OH 45208, and Greedy Guts/ P.O. Box 9003/ Cinti OH 45209.

The EDGE



photo by Tim Fitts

The Jockey Club, located in Newport KY across the bridge from Cinti, is the place where everything is happening. Billy Blank and Jughead have turned the JC into the tri- states biggest and best club. Their booking policy can't get any more liberal without breaking laws that carry heavy fines and they bring national and international acts. They have also given most of the area's new bands a chance to get exposure. Bands can contact Billy between 4PM and 6PM E.S.T. at (606) 441-5724.

Han'some Clem Carpenter is still preaching the 'Search & Destroy' doctrine on WAIF radio 88.3FM, playing HC and only HC from around the world. Send Clem your vinyl: S&D Radio/ 1712 1/2 Esmond St/ Cinti OH 45214, or call (813) 251-8705.

Bill Igerent/ Sub Cin/MUSICAL SUICIDE

MUSICAL SUICIDE



photo by Rozsa

MORGANTOWN, WV-and even though you might need a microscope to locate it, you will find a scene deep in the mountains of 'the land of inbreeding and slag-pile surfing'. A report from Charleston a few issues ago gave the indication that the hottest 'scene' in the state was happening right there in the capitol. I guess it is, especially if you're a puppet of the RCP and play covers of the CLASH, PRETENDERS, and GANG OF FOUR...oops, sorry about that, it seems that I've just described the DEFECTORS, the biggest 'new wave' band in the state, and the core of the scene in Charleston. Now, if we can just keep it there.



As I said, our own 'scene' is very small. There's just one bar in town that has 'noo' music, and they don't have it that often...and since only a relative handful of people are into it, it's not exactly the hottest commercial proposition. There are 2 bands--GENE POOL, a journey to the center of the universe's mind (with vinyl in the near future), and the only hardcore band in West Virginia, DASH & THE RIPROCKS, whose "Live Angst" cassette is now available. The RIPROCKS combine preachy politics with a twisted sense of humor to produce a style of thrash that could only be spawned in Morgantown; and if there's ever any stagediving to be done 'round these parts, it's done at their gigs. So that's it from the heart of Appalachia--thrash and anarchy are alive and well. If you're interested in a copy of "Live Angst" (\$3), or if your band will be playing close and would be interested in gigging here, call (304)296-2949, or write: Art Reco/ 436 Pennsylvania Ave/ Morgantown, WV 26505. You'll pay to know what you really think.

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I'm sick of waiting.

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photo by Stevie



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SIEGE



Photo by Ed Casey

Imagine you're riding up a roller coaster. Slowly you ascend to the top. The intensity level builds, then over the pinnacle you go, plummeting downward, feeling as though the car is going to go off the track or completely out of control. A similar experience occurs when listening to "Conform" by SIEGE--a slow grinding intro that builds the tension to the bursting point, then, suddenly a rush of adrenalin, a hyper-chaotic blast of thrash energy.

Whether playing devastatingly bombastic thrash music ("Life of Hate", "Armageddon") or lurching, creeping death-like dirges ("Grim Reaper") live and on their 6-song cassette, SIEGE are an unforgettable experience. In their live performances, the 4 members of SIEGE pummel their audiences with a merciless barrage of sound. Rob Williams bashes on his drums with sadistic glee, sneering contently with each strike. Guitarist Kurt Habelt lays down a sputtering array of leads and bruising power chords while Henry McNamee wails on his bass in a ferocious manner. Vocalist Kevin Mahoney shrieks, screams, and caterwauls as though his flesh is being torn apart.

SIEGE are a highly physical band. They put every ounce of their energy into each performance, leaving both band and audience physically and emotionally drained by the end.

Al Quint-Suburban Voice

"If we are an energetic band, it is only because our lyrical content is so emotional. We write about things we hate which allows us to channel the hatred of the subject into the intensity of the live performance."

"We are musicians before we are political activists. Our music is first and foremost, and our music speaks for itself. However, any social or political commentary on our part is written with the utmost sincerity. We write what we believe and then express our ideas through the power of sound."

"Much of recent lyricism has been written in response to attitudes we've seen that a 'protest for peace' statement has become 'run of the mill'; that any anti-war sentiment has somehow become 'formula hardcore'. This is bullshit. Maybe you've 'heard it all before', but the sale of nuclear arms for profit continues. We are all in the same boat and it's in danger of being sunk. We've already said 'Give peace a chance'. Now we must demand it--loudly."

SIEGE wishes to communicate. Write us for any reason. Our cassette is available for \$3 ppd and \$4.50 ppd foreign. Kurt Habelt/ 30 Stoney Brook Lane/ Weymouth MA 02188.

LIFE OF HATE (HABELT)

BIGOT, WHITE, PROUD, AND STRAIGHT
ALL YOU EVER DO IS HATE
ANY ONE DIFFERENT THAN YOU
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INTIMIDATE WITH YOUR SIZE
USE VIOLENCE TO GET YOUR WAY
SUPPORT THE K.K.K.

HAVE NO RESPECT FOR OTHERS
WAGE WAR AGAINST YOUR BROTHERS
CAN'T YOU FUCKING SEE
THIER JUST LIKE YOU AND ME

YOU LIVE A LIFE OF BIGOTRY
GET THE FUCK AWAY FROM ME
TAKE YOUR WHITE SUPREMACY
AND GO FUCK OFF

ARMAGEDDON (WILLIAMS)

ARMS RACE
DISGRACE

ARMAGEDDON
ARMAGEDDON

PEACEFUL CLAIMS
YET BOMBS ARE AIMED

ARMAGEDDON
ARMAGEDDON

ARMS ARE POISED
WORLD DESTROYED

ARMAGEDDON
ARMAGEDDON

NATION OF PAIN
NATION SLAIN

ARMAGEDDON
ARMAGEDDON

CONFORM (HABELT - McNAMEE)

MONKEY SEE
MONKEY DO
MONKEY HAS LOW I.Q.

COPYCAT, CONFORM, CONFORM
FOR THE SAKE OF YOUR COMFORT
DON'T DARE ASK QUESTIONS
JUST ACCEPT - BLEND IN

BUNCH OF FUCKING MINDLESS GOONS
LISTEN TO THE SAME OLD TUNES
LOOK AT ME, CALL ME STRANGE
HAV'NT GOT THE BALLS TO CHANGE

HAV'NT GOT A MIND OF YOUR OWN
JUST ANOTHER FUCKING CLONE
SLAVE OF THE MAJORITY
NO INDIVIDUALITY

DRESS THE SAME - BE ACCEPTED
YOUR TRUE SELF MIGHT BE REJECTED
AFRAID TO TRY SOMETHING NEW
AFRAID OF WHAT OTHERS THINK OF YOU

STARVATION (WILLIAMS)

NO FOOD HERE TO FIND
WALKING SKELETONS STAND IN LINE
FOR INSECTS IN A BOWL OF WHEAT
STILLBORN BABIES NEVER EAT

STARVATION (x4)

FLIES ATTRACTED TO THE KILLED
SWOLLEN STOMACHS NEVER FILLED
SKIN STRETCHED OUT OVER BONE
STARVING CHILDREN CAN'T STAND ALONE

STARVATION (x4)

LEADERS OF THIS PLACE
RUNNING IN THE ARMS RACE
BUY THE BOMBS AND STARVE THE NATION
THOUSANDS DYING OF STARVATION

STARVATION (x4)



BACK FROM THE GRAVE: VOLUME THREE



1966 APRIL
GARAGE PUNK!!!
NO PSYCHEDELIC CRAP!

short haired, undrugged, girl-less, teenage aggression!!

16 ROCKIN' CUTS!



ROCKET
IN
GASH
IN



with: CHENTELLES, FUGITIVES, LITTLE WILLIE AND THE ADOLESCENTS, INTERNS, ME AND THEM GUYS, SIR WINSTON AND THE COMMONS, MONTELLS, WILLIAM THE WILD ONE, INTRUDERS 5, and lots more!

• rare'n'cool band pix
• caution: this album will kill 'new music' fans and other jerks at 50 yards, so PLAY IT LOUD!

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Volume 4 in July

MAXIMUM ROCK 'N' ROLL SAYS:

"The BACK FROM THE GRAVE collections are no holds barred samplings of primitive teen punk. Unlike other releases, there's never any psychedelic sounds, just primo teenage punk served up with plenty of guts, enthusiasm, and anger. These groups hit hard and never mess around with overdoing the psychedelic aspect. PURE TEEN PUNK."

GOLDMINE SAYS:

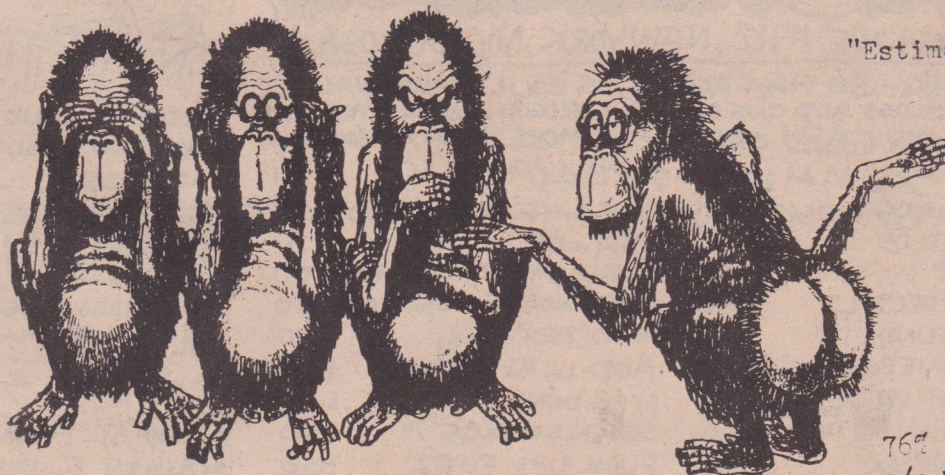
"No psychedelia here, just completely wired, nasty '60s punk rock."

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GET YOUR STORE TO STOCK 'EM NOW! IF THEY WON'T,

76% Uncertain



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76% Uncertain
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Bridgeport, Ct. 06606

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Shmegma Records

NEW YORK

BY
MIK

HYPOCRACY IS HUMANITY'S MIDDLE
NAME... MANHATTAN MID-JUNE

I DUNNO, MAYBE MY POSITION IS UNIQUE,
BUT IT SEEMS LIKE THE ONLY PEOPLE
TELLING ME WHAT TO DO, HOW TO THINK,
WHAT TO EAT, WHAT TO LIKE AND SUCH
ARE PEOPLE IN PUNK BANDS. TO BE HON-
EST, I'VE BEEN ANTI-SYSTEM ORIENTED
LONGER THAN MANY READERS OF THIS
MAG. HAVE BEEN ALIVE AND I'VE FOUND
THAT THE REAL TEST OF BEING AN ANARCHIST
IS NOT DEALING WITH AUTHORITARIAN GOVT
BUREAUCRACIES BUT IN BEING ABLE TO
PUT UP WITH EVERY NEW ANARCHIST
FRESH FROM SUBURBIA. FROM THE WAY
MOST OF THIS SEASON'S NEW CROP ACT,
I'D SAY THAT THEY'RE STILL CRANKING
OUT IGNORANT PARENTS AT ABOUT THE
USUAL RATE. (DO IGNORANT ANARCHIST
TEENAGERS GROW UP TO BE IGNORANT
SUBURBAN PARENTS WHO IN TURN
FUCK WITH THEIR CHILD RENS MINDS
UNTIL THEY'VE CREATED A NEW BATCH
OF MIXED-UP IGNORANT ANARCHIST
TEENAGERS?) PUNK ROCK REBELLION/
ANARCHIST LIFESTYLE/ANTI-SYSTEM
POLITICS IS BOURGEOIS PASTIME, ANTI-
FASHION IS A FASHION TREND. IF ALL
ELSE FAILS, YOU CAN ALWAYS GO HOME
AND TRY TO PUT UP WITH THOSE MIXED-UP
PEOPLE YOU CALL PARENTS WHO ARE ALSO
IN THE PROCESSES OF SENILITY. THEN
SOME DAY YOU CAN BRAG ABOUT HOW
BOHEMIAN YOU WERE IN YOUR YOUTH.
WELL, THE DAGGER IN THE HEART OF THE
MATTER IS THAT SOME PEOPLE ARE

PLAYING THE GAME FOR KEEPS, SOME
OF US CAN'T GO BACK HOME (AND NOT
BECAUSE WE'RE AFRAID) SOME OF US
END UP DOING TIME BEHIND BARS
FOR OUR BELIEFS (NO NOT THE BELIEF
THAT YOU CAN GET DRUNK AND THROW
BOTTLES AT CARS AND CALL POLICE
MEN PIGS) SOME OF US GOT BIG
SCARS IN OUR BRAINS BECAUSE,
WELL WE THINK DIFFERENT, BECAUSE
WE CIRCLED ALL THE A'S OF OUR
MINDS.

IT TAKES A LOT MORE THAN LEAVING
SCHOOL, SHAVING YOUR HEAD, JOINING
A BAND, LIVING OFF SPROUTS & BEANS,
GETTING A TATTOO, HATING REAGAN
AND LIVING IN A SQUAT TO BE AN
ANARCHIST.

A FEW ISSUES AGO MIKELBOARD
TOLD A STORY ABOUT DAVE MDC &
THE RAT CAGE IN NY. FOR THE RE-
CORD THE STORY WAS PRETTY MUCH
TRUE BUT THERE ARE A FEW POINTS
TO CLEAR UP. ① IT WAS NOT A
BRICK THAT WAS THROWN THROUGH
THE WINDOW IT WAS A GARBAGE
CAN. ② THE GUY WHO DID IT WASN'T
CRAZY. HE WAS JUST SICK OF LISTEN-
ING TO A BUNCH OF ILL MANNERED,
DRUNKEN, LOUD, MIDDLE CLASS TEEN-
AGERS RAISING HELL BY SLUMMING
IN THE LOWER EAST SIDE. HE WAS
FRANKLY TIRED OF CRANKED QUITO
BLASTERS PLAYING 'DISCHARGE' AT
FULL VOLUME AT ZAM OUTSIDE HIS
BEDROOM WINDOW. OH YEAH HE
WAS PREJUDICED AGAINST PUNKS,
BUT THAT COMES AS NO SURPRISE,
THE IRONY OF IT IS THAT HE NEVER
ONCE CALLED THE COPS.....

③ I NEVER DID CALL THE COPS EITHER
ALTHOUGH SOMEONE ELSE DID. THEY
DIDN'T DO MUCH- THEY RUINED HIS NIGHT
SCARED THE SHIT OUT OF HIM... I RE-
MEMBER A TIME LONG BEFORE HE THREW
THE GARBAGE CAN, A NIGHT WHEN
THERE WERE MORE KIDS HANGING OUT
THAN USUAL IT WAS LATE AND LOUD
HE STUCK HIS HEAD OUT THE WIN-
DOW AND TOLD EVERYBODY TO QUIET
DOWN. HE WAS TOLD TO FUCK OFF
AND HE WAS TOLD HE WAS AN ASSHOLE.
THESE ANARCHIST PUNK ROCKERS
FROM ASTORIA, NEW ROCHELLE, THE
UPPER WEST & EAST SIDE, LONG ISLAND
AND NEW JERSEY (THE ONLY PER-
SON FROM THE NEIGHBORHOOD WAS
HARLEY AND HE WAS IN CALIFORNIA
AT THE TIME) WERE TELLING THIS
GUY TO FUCK OFF IN HIS OWN HOME
ON HIS OWN 'TURF'.

SO HE WAS BACKED UP AGAINST
THE WALL, AN BEING NO FUCKING
SWITCH HE THREW A GARBAGE CAN
THROUGH THE WINDOW OF SYMBOLIZED
TO HIM 'THE SYSTEM' THAT WAS
FUCKING WITH HIS LIFE, HIS
PEACE OF MIND..... PAUSE.....

TO LIVE OUTSIDE THE LAW YOU MUST
BE HONEST!! BOB DYLAN SAID THAT.
I DON'T KNOW IF PUNK ROCK ANARCHIST
I THINK BOB DYLAN IS A JERK OR NOT,
I DON'T REALLY CARE. THE BODHISATVA
SAYS I GOTTA SHOW COMPASSION.
BOY GEORGE & CYNDI LAUPER HAVE
DONE MORE FOR UNIVERSAL LIBERTAR-
IANISM THAN ALL THE PUNK ROCK
ANTI-SYSTEM RAILING AND RANTING PUT
3 TOGETHER. LEARN OR REPEAT.

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WHIPPING BOY LP	4.00	STATE EP	1.75
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: FROM FINLAND WITH THEIR
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MOTR 28..... \$5.50

HEART ATTACK

-SUBLIMINAL SEDUCTION-
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MOTR 27.....

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HARLEY F. 12"

VIRUS 12"

ALL ON RAT CAGE RECORDS

STILL AVAILABLE

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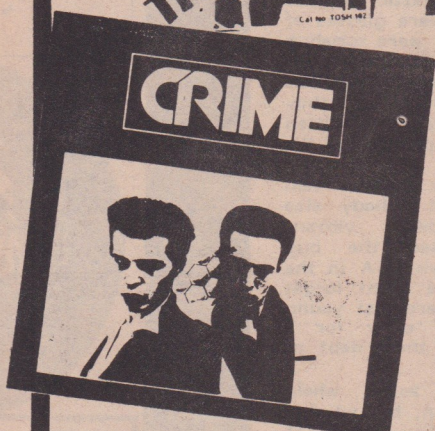
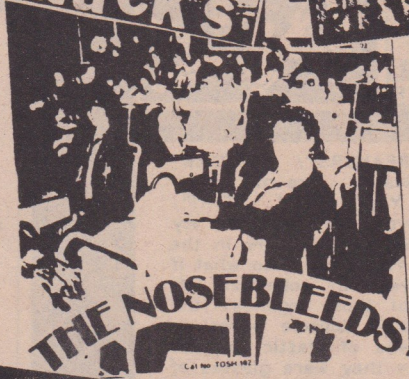
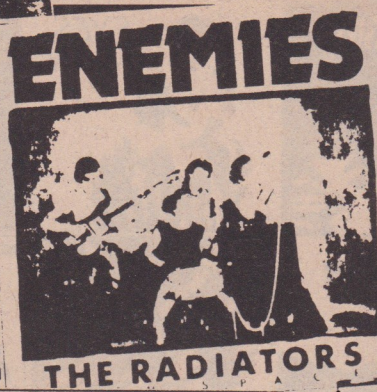
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NEOS-HASLANGETS THE...

7"EP MOTR 25..... \$2

BEASTIE BOYS-COOKIE PUSS

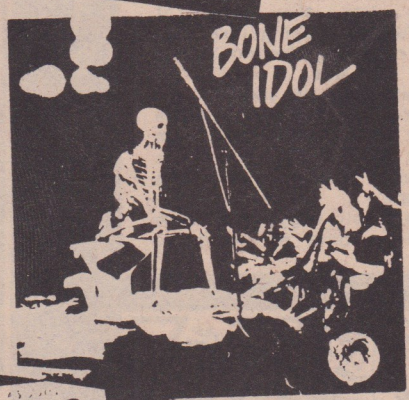
12" RAP HIT..MOTR 26 \$3

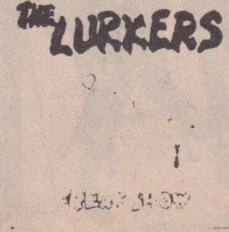
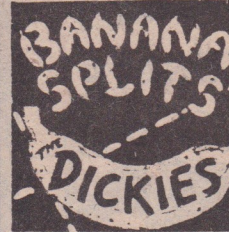
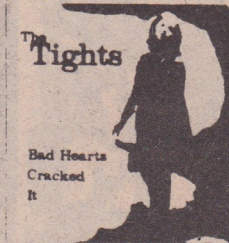
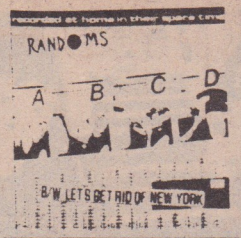


CONFESSIONS OF A VINYL JUNKIE!



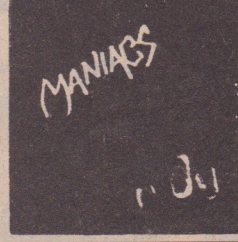
TESCO TELLS ALL

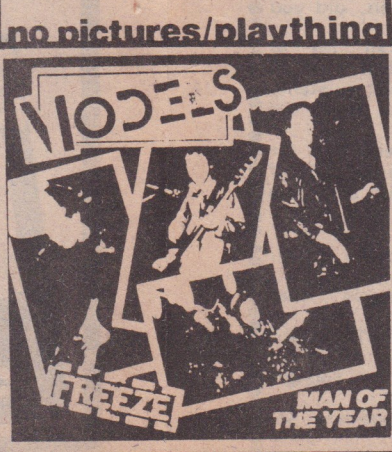
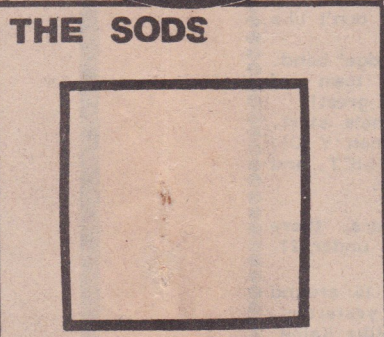




Onceth upon a time there lived this midwestern rube who was a college creepo happened into a bookstore and happened to gape a gander at a sleazy British tabloid whose bold faced headline grabbed the geek's undivided attention..."SEX PISTOLS SHOCKER" seemed a curious phrase for this uninitiated clod who was at the time carting home a stack of the latest GURU GURU LP coupled with a couple of other "gems"...who were these touselled cretins wrestling with midgets? "Hmmm", the prep thought...was is dis stirring in me loins??? The undercurrent of change was indeed rearing its long overdue head...what was happening in this spring of 77 was a very necessary transformation...a musical changing of the guard, if you will...what followed in terms of a flurry of independents has been documented more capably elsewhere, so this discourse will not attempt such redundancy...what will transpire in these columns is but one cats observations on the specific art of hoarding/ scavenging/ thieving/ manipulating/ and yes, collecting...the bug that's catching certain folks and won't let go...whether it be a general lust for all that has come to pass (read-- one Jeff Bale's desire to own every punk record ever made...a serious nut, gang!!!) or those who are more specific...selecting one or two combos and then searching out everything ever released right down to the nitty gritty...It hardly seems like 7 years since I hauled stacks of "classics" off for resale...ANGEL/ JANE/ DUST/ TUCKY BUZZARD/ and countless other near platinum gems...only to race off with my pennies on the buck to snatch the latest from the bowels of LA and London...not only were rags like Slash and Search & Destroy a necessity for us few in midtown USA with a need to broaden our musical base...they were singlehandedly responsible for keeping us on top of the then godlike happenings in San Fran and LA that we could only dream about...we can only imagine a conversation on the night of June 16, 1978...between a couple of guys who you may have heard of- Jeff B and Tim Y...Tim:"You wanna go down and see NEGATIVE TREND?"/ Jeff:"Who else is playing?"/ Tim:"AVENGERS, MUTANTS,

OFFS, CRIME, SCREAMERS"/ Jeff:"Now, there's a Perry Mascot re-run on I haven't seen. You goin' Tim?"/ Tim:"Maybe...or maybe I'll just do my laundry". OK, so what if we were in the wrong place at the right time...so what if we would have given our collective left nuts to see some of those legends...the fact remains we could console ourselves with these little slabs of plastic that we somehow fondled like they were glasses of Ghandi's urine...these discs were somehow special ...we knew not why...we documented our love for these precious mammy's in our own rag...as they traversed the turntable they were written about/ listened to/ came upon/ etc...the 7" piles grew larger at alarming rates...the feeling that you somehow had this hidden knowledge that nobody else had about this incredibly vibrant subculture...as time passed the bug manifested itself into midtown USA in the person of the FIX...and we shant forget the NECROS...these cats were just young snappers, but they can't deny for a minute to whom they owe their debt of inspiration..... Certainly the "movement" as a whole remains a cyclical phenomenon, but ye olde collector marches into the abyss of gratification and futility--buying/ trading/ analysing wishes revolving around a lust for obscure, faceless slabs of plastic--stupid? Well there is always duck decoys/hummell figurines, or postage stamps. Hey, get the gist of what I'm saying? so listed below will not be a universal guide to collecting punkorama--everyone's views differ greatly. These are simply suggestions from a geriatric, vinyl-grubbing ex-5th grade





and this creeps... to be a tabloid... STOLS... GURU... cretins... in me... ge was... overdue... spring... necessary... of the... terms... been... re, so... such... these... on... nging/... yes, ... certain... t be a... to pass... to own... serious... e more... os and... ever... ty... It... hauled... for... TUCKY... near... with my... latest... n...not... arch &... idtown... musical... onsible... godlike... hat we... n only... ight of... f guys... B and... ind see... else is... ANTS,

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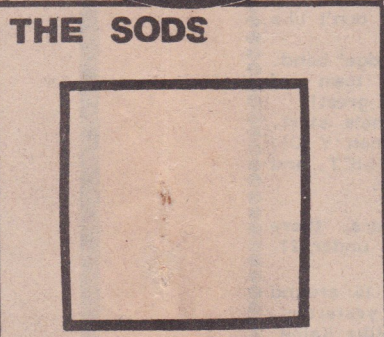
school teacher cum singer. Or, shall we just say they work for me.

#1) Collect what you like, not what "rare" simply for the sake of rarity. The guy who really wants that red vinyl POLICE record gathering dust in your closet has that Japanese SHAM 69 single you thought you'd never find. If you are a dick about keeping something, potential trader has no option but to die you back.

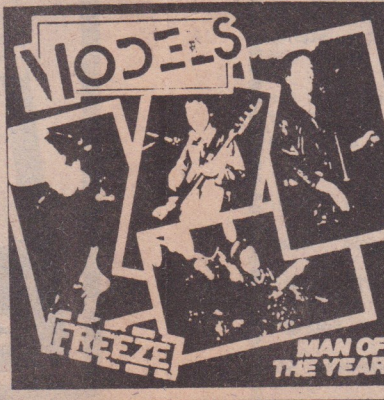
#2) Decide what parameters you want to affix to your collection. Suddenly deciding you want everything the DAMNED ever released will have you climbing the walls. My undying love for ABBA has me in the condition. Budget limitations are certainly another consideration. #3) How far "into" band you want to go is yet another viable concern. Every pressing from every country, dj copies, acetates, test pressings, mispresses, variations, sleeves, can literally have you looking for 8-10 copies of one record. For instance GENERATION X's "King Rocker" -- different sleeves on different color vinyl and also issued on those 4 different sleeves on black. Then again it was released as GEN X on clear and black released in Japan on yet another sleeve. The list goes on and on.

#4) As far as what a record is worth, there is all relative. There are ballpark figures for a particular record, but it is really arbitrary what a late 70's/early 80's indie is worth. Much in the way the German drove the 60's obscurities sky high, giving a few years these discs (or some of them) will skyrocket in value as waves of interest ebb and flow. Occasionally, I get frustrated at not having certain records and bid outrageous prices to get them.





no pictures/plaything



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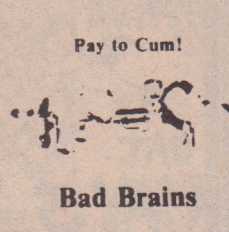
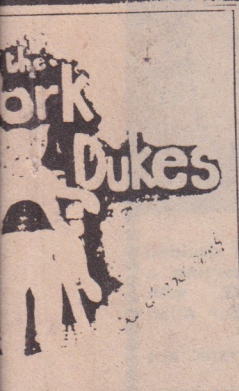
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This is essentially a bonehead move, as it only raises the price of what everyone else must pay. If the record is worth \$20 to you, pay it...but...

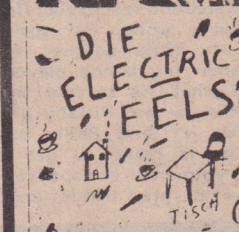
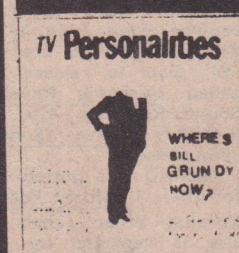
#5) Odds are, most of what you are searching for, believe it or not, is still lurking in record stores from Topeka to Tulane, from Pittsburgh to Paramus, from Katmandu to Kalamazoo. Some daring record buyer went heavy on the stuff in the late 70's, then realized the rubes weren't gonna bite down on it--only to relegate it to boxes in the back. Yes, there it still lies undoubtedly. Me and my mates have uncovered such virgin shops in such unlikely places like Rochester, NY and Pittsburgh, PA. A particular lazy afternoon of shopping at an out-of-the-way shop called Jim's Records where my friend D.S. and I discovered and went into a feeding frenzy, netting betwixt us 110 classics and oddities for 2 bux a shot. So, yes folks, when your mom and dad drag you to Aunt Bertha's in Tupelo, sneak off, scrounge the yellow pages for "Big Al's Record Emporium" or whatever name is appropo, and start digging! You'll be amazed what you can amass in this manner--(footnote-Tim Y, the ed in this here rag, recently found the first FIX record for 50¢--now ain't that somethin'?).

#6) It's up to you, but adding ridiculously rare items to your list is usually pointless. For instance, the MISFITS' "TV Casualty" 45 was made in a slightly limited edition-- 5 -- count 'em -- 5. The NECROS first EP with the rejected sleeve--there are 6 (commonly referred to as the "Sex Pistols sleeve"). Then again, maybe you'll run into some jaded fool that turns onto jazz and wants to unload his rarities.

So, the bottom line kiddies is--keep your eyes peeled--don't be an asshole--don't let fools rip you off. Collecting these bad boys is great fun--what other collectable plays tuneage! I mean, really now. So, if the gang at this rag allows a last minute plug, all you international or local cats who wanna feast your eyeballs on the shit I'm looking for, I'll gladly send ya my want list in exchange for yours.

Tesco Vee/Box 25305/ Wash, DC 20007.

Editor's note: you may as well do the same for me and Jeff. Tim



PENNSYLVANIA



PHILADELPHIA-The Community Education Center is definitely unavailable for gigs, due to an asshole's lawsuit. Lenny is the one gig organizer from LCD who will continue to carry the torch. Christian has become the new bass player for SADISTIC EXPLOITS (who are working on an LP), and Donna feels ready for retirement. Lenny and co. can still be contacted for gigs at (609) 931-7828.

After a couple of years of non-existence, DECONTROL has re-united. This great band, who feature "Philly Cops (Leave Me Alone)" among many others, will plan their return gig in July. The HEATHENS are also together again and working in the studio. The BLUNDER BOYS also plan to regroup after a long absence, but need a new vocalist to replace Edge (now a hubby and daddy). KREMLIN KORPS are now disbanded, but still plan to release their 4-song 7" EP called Moscow's Revenge, on Speed Of Sound Records. Also on SOS Records is F.O.D.'s Love Songs EP, featuring "Powerload".

McRAD has gotten tremendous response for their Dominant Forces EP.

Vocalist Ethan Jarvis has now departed, and is replaced by Dave Wynter. Some ex-KREMLIN KORPS members and others have put out a new zine called Unknown Crime, whose first issue, in my opinion, is really good. The address is: c/o Todd Cote/ 814 So. 9th St/ Phila PA 19147--\$1 per issue. Sorry, there's no nationally syndicated comix in this one. Ron Thatcher/ P.O. Box 263/ Maple Shade NJ 08052.

P.S. New York promoter Paul Stark, who was the subject of Lenny's "Our War" statement last issue, fell out of the picture for a while. For some reason, there was very little support for his shows, even when big bands played for him. Word has it that he is now working on shows in Atlanta and Pittsburgh. He is expected to try NY and Philly again. Sorry, but no one is going to get much support when trying to monopolize Philly shows (no matter what bands you get).

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The Lehigh Valley, home of suburban bores, laid-off steel workers, and frustrated housewives (I wish-Eric). And now, the unproud home of a truly fabulous punk/hardcore scene.

Report by Eric Morbid and Dave Clewell
EM: Lehigh Valley's been happenin' lately, huh Dave?

DC: Yeah I guess, but the last show pissed me off though...cuz it was a benefit for Sped, our only zine, and hardly anyone showed up!

EM: Yeah, this issue is gonna be delayed because of those it was intended to help out (local scene).

DC: Plus those assholes who wanted to get in free.

EM: There's a lot of bands and it's a small scene, so almost everyone's involved in something..be it a band or radio. There's so many radio shows on the college stations now (Muhlenburg and Lehigh), but it gets boring hearing MINOR THREAT and the D.K.'S six times a day.

DC: They're (the radio) the heart of our scene. Paul (from the RUSSIAN MEATSQUATS) has the best one. Oh yeah, all bands send stuff to him for airing.

EM: Lou from the COMPLAINTS show is the apex of epicurian taste. Three fuckin' hours of '77 nostalgia! Let's talk about our pet locals, Dave.

DC: OK, your band, MORBID AFFAIR, ummm...Pretty cool 'hate edge' band. I like your song "Army Life". They have their shit together, except Spandex Jim.

EM: We're ending now that we gave Jim the boot. And Jon's gonna move to NY. So, me and Matt are gonna start anew. What do you think of M.F.C.?

DC: They're tight and everything, but they don't have too much to say. "Stop Skate Harassment" is their best song.

EM: They're a skate band. Too many cliches! What about CONSTRAINT?

DC: We rip!!

EM: They do! And heavily!

DC: In case you don't know, I'm the singer. EM: You're gonna be playing Philadelphia soon, huh?

DC: Yeah, in July with RED SCARE. I can't wait!

EM: The Valley's best band-CONSTRAINT! What about AMERICAN DREAM? I think their album is quite good. L.V.'s very first HC record!

DC: I think they sound cool. Their bass player gave us a ride home from a show last year, remember?

EM: Yeah, he dropped me off in downtown Bethlehem only! But I guess he is neat.

DC: He is quite peachy!!

EM: Now for the band we were both in, those sexy love monkeys, YOUTHFUL

AGRESSION.

CONSTRAINT



MORBID AFFAIR



DC: They were alright. But Guy decided to leave, I guess. Now he's starting a band called NO ALTERNATIVE with ex-JUVENILE FRUSTRATION member Allan Kish.

EM: But now Sid, Brian, and Frank are gonna try again.

DC: SKANK'N'FRANK, THE VALIUM BOY!

EM: They haven't sent out all the demos yet, so if you're still waiting, bitch at Brian, not me! The RUSSIAN MEATSQUATS rule!

DC: They've got to get their shit together! EM: I love Paul's sister. I gave her a rose from the graveyard as a token of my undying adolescent lust! Paul's mom rules too. She gave me a ride all the way to the Trench after Paul's radio show!

DC: I gave Paul's brother, Chunk, a blistering tit squeeze. That 12 year old nubile! Hey, guess whose on the phone? Paul is!

EM: Is Sue on the phone too? Tell Sue to hang the fuck up! um...let's talk about ZERO FACTOR.

DC: They're really good, but I don't like the fake brit accents.

EM: They're another '77 'hate edge' band. They're great! The whole town of Cattasqua is living in 1977! It's great!

DC: Let's talk about the scene's start. Everything started last year when Y DI, AMERICAN DREAM, FINAL CONFLICT, and LITTLE GENTLEMEN played here.

EM: Yeah, the Beneficial show.

DC: If it wasn't for us minors, there would be no shows. Everyone is under 21. almost.

EM: Fuck, everyone's hardly 16 around here. Half the scene graduated yesterday. Congrats to Jon, Aileen, Sid, Mike Kaine, Marty, Andy- Tomm, Brent, (Ken, did you graduate?).

DC: Any touring bands call me at (215)866- 6484. This place rules! Hey, if your scene is dying or non-existent, DON'T GIVE UP!!! Because we never did and now it's...

EM: Now it's COOL MONN! Well, bye for mow cuz we're gonna go to Subs And Stuff (where the L.V. scene eats) for some fun times. By the way, I'm 16 and Dave is 17.

Addresses:

Sped/ Eric D/ 1806 Eastman Ave/ Bethlehem PA 18018

MEATSQUAT Paul/ 2131 Lincoln Ave/ Northampton PA 18067

YOUTHFUL AGRESSION/ Guy/ 727 Pearl St/ Easton PA 18042

M.F.C./Skate Zine/ Ken Rd #1/ Young's hill Box 201-A/ Easton PA 18042

Dave/ CONSTRAINT/ 318 E Raspberry St/ Bethlehem PA 18018



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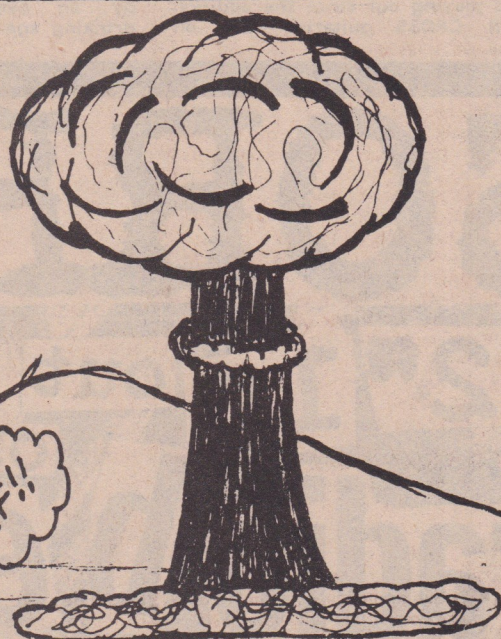
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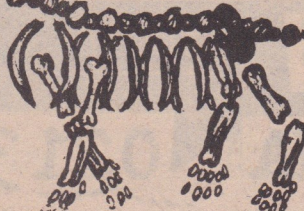
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Summer has arrived & along w/the heat comes hordes of new bands, kids, and hopefully, new places to play. The new bands in town are covering a vast musical range from pop to HM to noise. The 400 (look it up), featuring former members of MINOR THREAT, DEADLINE, and NEGATIVE APPROACH are more in the pop vein (ala R.E.M.) than their previous musical accomplishments. They'll be making their debut opening for the pop sensation TOMMY KEENE...HR (the band), naturally featuring ex-BAD BRAINS singer of the same name, are supposed to be as fast & furious as said BB were. They've played quite a few shows since they surfaced a couple of months ago., and will be going on tour w/go go/reggae sensation OUTRAGE and possibly ZION TRAIN...GANG OF INTELLECTUALS, presently undergoing a name change, and PUDWAK are a bit on the noisier side of punk (you know, squeaky guitars and lots of feedback)...MALIFICE and STEEL KNICKERS are the newest metal/punk bands, though SK's guitarist recently went back to Poland so their future is unknown...And last but not least, is GREY MATTER, perhaps the best new band to emerge. Though the band has actually been around for a while, they've just started playing out since the addition of ex-IRON CROSS guitarist Mark on

rhythm guitar (joining ex-IC drummer Dante). They have a kind of hard fuzztone sound w/a psychedelic influence in there somewhere. Kinda reminded me a bit of the NOMADS from Sweden.

SCREAM have recorded a 5-song demo which should be finding its way onto vinyl soon. They've also added a second guitarist who makes the band sound twice as powerful...9353 (featuring ex-DOUBLE) guitarist Jason) have recorded and should be releasing an EP soon...MEATMEN have recorded 16-track for their follow-up to Dutch Hercules...BLOODY MANNEQUIN ORCHESTRA have released a 12" EP, but will be breaking up shortly...HATE FROM IGNORANCE has broken up...BLACK MARKET BABY are looking for a new bass player since theirs quit to play guitar in IRON CROSS...GOVERNMENT ISSUE have yet another bassist. Stay tuned to see who replaces him next week...Despite rumors to the contrary, SECOND WIND has not broken up, but are looking for a new guitarist.

Fountain Of Youth has a CRIPPLED PILGRIMS record due any day now, but no word on the Bouncing Babies compilation LP. MARGINAL MAN are in the midst of a 5 week nationwide tour...G.I. will be doing an East/Midwest tour soon.

As far as the club scene goes, it's pretty much rented halls & one-shot deals. The 9:30 Club has pretty much turned a deaf ear towards shows on a somewhat regular basis. The Wilson Center is an occasional possibility. King Kong's, an oriental restaurant across the city line in Prince George's County (whose cops are notorious for racism & harassment), has been booking shows for a while, but people recently freaked out at a SCREAM/G.I. show when about 200 kids showed up (most of whom got kicked out by an overzealous undercover cop--drinking age in MD is 20). Their situation

is still unknown. The Newton Theater in NE D.C. has been having shows almost weekly. The place is enormous & if they can get a good sound system in there, it could be the best place in town to play.

There are a couple of decent radio stations in town. WMUC-FM, out of the Univ. of Maryland, has a very liberal format. Trouble is, you can't pick it up more than a couple of feet past campus. WHFS-FM, out of Annapolis, is D.C.'s semi-commercial new wave station. The best show is Mitch Parker's (ex-Target Video, G.I., etc) Sunday "4-6 Sandwich Mix", which features occasional HC, as will Milo's Saturday afternoon show. WJHU out of Baltimore is increasing wattage & should be hitting D.C. shortly.

Here are a couple of addresses for bands trying to set up shows in the D.C. area. Please write or send tapes: Rich Moore/ P.O. Box 25054/ Wash DC 20007, or Nike Chicks (also an all-girl band)/ 12207 Dalewood Dr/ Wheaton MD 20902.

That being about all I can think of, I'll call it a night. Until later....Bert Q.



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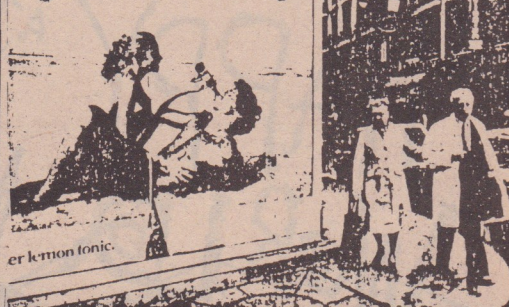
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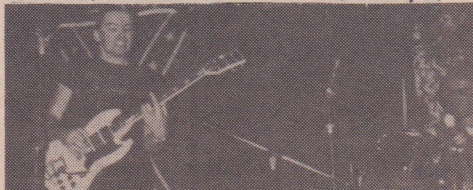
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OAKVILLE, ONTARIO-This is just a small scene report from our tiny town. Even though it's small, there are still quite a few punks and bands around. The main band here is HYPE, and we generally play more often than other bands. We're a fast, clean hardcore group influenced by all types of punk. Other bands in the area are: NEGATIVE GAIN (thrash), VERBAL ASSASSINATION (fast '78 stuff), SECTION 8 ('78-'79 and reggae), BALLISTIC IVAN (weird), and the RAMPAGE ('77 style).



Another band, COUP D'ETAT broke up but are back together again under a new name, as yet unknown. There are about 75 real enthusiasts in the area who go to all of the groups' gigs in other cities. Our band is putting out a fanzine called Hyperactive, and a cassette, appropriately called, "Punk's Not Dead, It's All Just Hype." Anyone wishing to contact us for gigs or info, just write to: Don Lebeuf/ c/o HYPE/ Reuben Kincade Productions/ 2272 Devon Rd/ Oakville Ontario/ CANADA L6J 5N3. or call (416) 842-3232.

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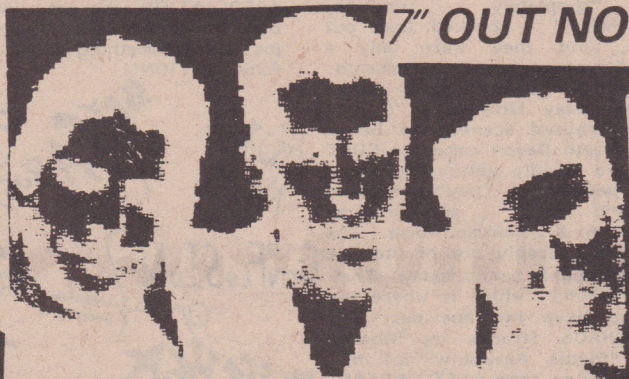
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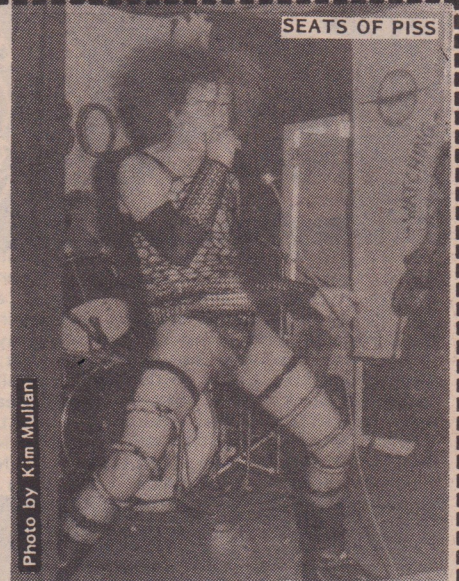


Well, here it is! The first scene report from the south west of England. Most of the previous UK reports have been from up north (which I'm not criticising, by the way), so here's what's going on in the agricultural South West of 'Airstrip One'...err...I mean the UK! (See map for areacovered)

My local scene basically consists of bands from Dorchester, Weymouth, and Bournemouth, the latter being where virtually all our gigs take place. Bands with vinyl out are BUTCHER - "On the Ground" 7", "Stand and Fight" 7"; they have an early UK punk sound. SELF ABUSE - "Soldier" ep; a melodic SLF/CHRON GEN type sound. THE MAD ARE SANE - a cut on the "Who? What? Why?..." comp; their music is often compared to CRASS. Bands with cassettes available are: CONFESSION OF SIN, a great live band whose music is a warped mixture of 60s punk, STOOGES, BIRTHDAY PARTY, have a studio tape available. ATROX is the band that I sing for; we have an 11 track studio tape out called "Atrox - HAGAR the Oxide!" which has been likened to HAGAR THE WOMB, AGENT ORANGE (US) and the TV PERSONALITIES, but decide for yourselves! THE MAD ARE SANE also have a studio tape out to complement their lp track. Other local bands are: MADMASS, formerly ADMASS who had a track on the X-centric Noise "Raw War" tape, PARASITES, IDIOM TRIBE, HELIUS, GENETIC MALFUNCTION (now split, I think), CONSPIRACY, MANIC (also split, I think), DISMEMBERED, ANATHEMA, SATANS CHILDREN, who are Dprset's only thrashers - DISORDER style, and the infamous (!) DISGUSTING PUKEY SCARVES whose original claim to fame was that they had 30 members and used instruments such as a monkey wrench and a supermarket trolley to make them, literally, "completely tuneless, structureless noise"! I checked them out live, though, and they were only a 4-piece, used conventional instruments, and played garagey medium paced punk! Moving further away from South & East Dorset, more localised scenes and bands appear. From North Devon come the CULT MANIAX who are rapidly getting more and more national popularity. They've released three 7"ers and an LP, and have an impending ep on X-centric Noise. The SUBHUMANS are probably one of the five most popular UK punk bands today. They come from Worminster, which is where the A-HEADS, who have two eps out, and ORGANISED CHAOS (tracks on "Wessex '82" ep and "Riotus Assembly" lp) hail from. From Salisbury come LAST ORDERS. SUBURBAN FILTH, a totally chaotic thrash band, come from Southampton. The Isle of Wight is the home of URGHH! Others from the South West are: STRIKNENE, BREAKOUT (track on "Wet Dreams" lp), WRECK OF THE HESSBRUSS, and probably many more that I don't know of. Local zines I know of are Mentally Unstable (which I contribute to), Hydrophobia, Damaged, and Never Surrender. On a more national note, here are some bands, some of which I've heard and some not, who deserve a mention for one reason or

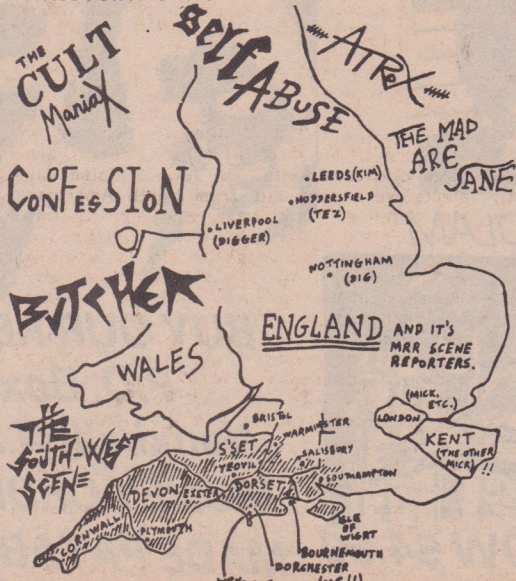


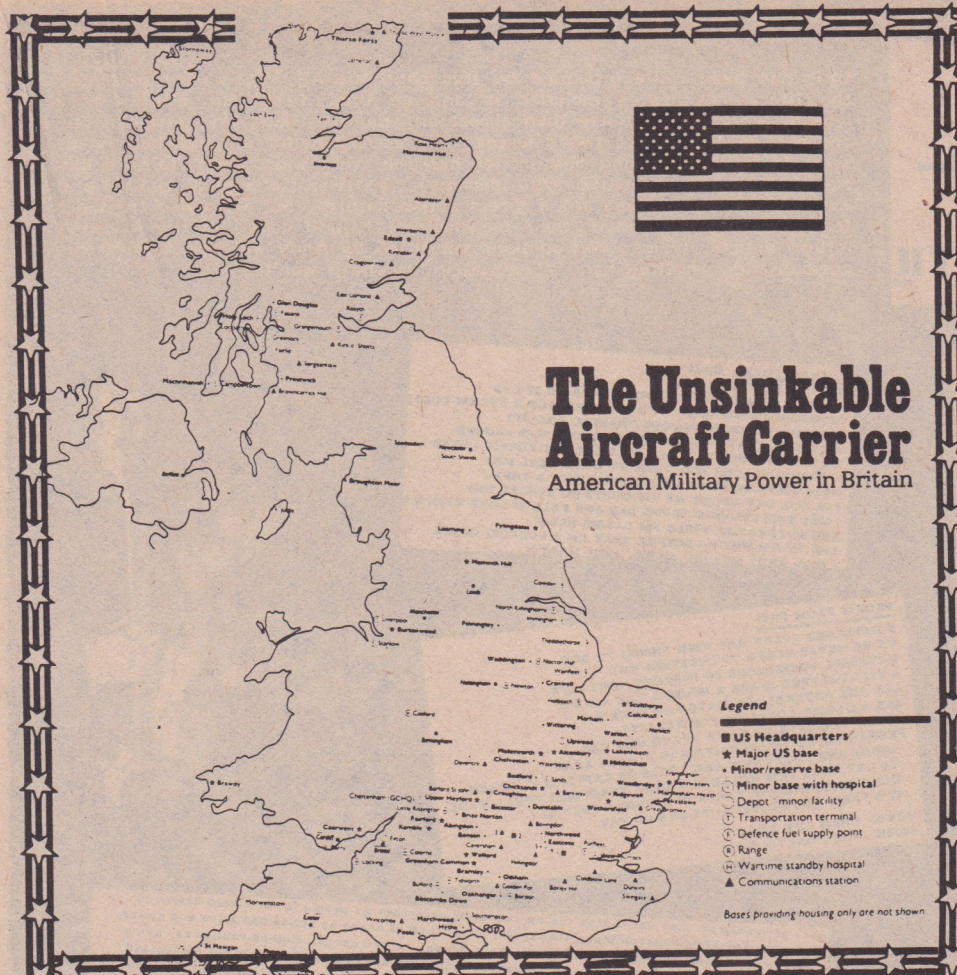
another (or, in fact, perhaps, don't even deserve a mention at all!) THE FITS have surprised many people by moving from the CRASS owned Corpus Christi label to PETER AND THE TEST TUBE BABIE's label, Trapper Records. Good on them for proving Bushell's Crass vs. Oi mumbblings to be crap in such a blatant way! Not that it needed proving. The XPOZEZ who have written some superb melodic material since their last, disappointing, vinyl outing, have just completed a 5/6 week tour of Europe, taking in France, Germany, Belgium, Yugoslavia and more along the way. That once excellent pop-punk band THE ADICTS, have changed their name to ADX and have signed up with a major label, dropping their punk sound for a more commercially viable one. Hmm! Thrash bands are still low in number over here although more are forming. Some of the lesser known ones are RANCID, LEGION OF PARASITES (one of my faves - 12" ep out soon on FightBack), STAGNENT ERA, DECEASED, DEFORMED, INSOMNIA, ABORTED, RAW NOISE (Ipswich - get in touch), SEATS OF PISS (a totally looney and unfortunately sexist band), ONSLAUGHT from Bristol - not the band with the ep out, although they are planning to release one and devastating it'll be, too, and finally GENOCIDE ASSOCIATION who are widely acclaimed to be UK's fastest. By the way, Dig might just have something to do with GENOCIDE ASSOCIATION!!!



Slower bands include: ALLEGIANCE TO NO- ONE, a mixture of fast HC - bordering on thrash - and more traditional punk, COLD DANCE, and early BANSHEES-type band who have a very atmospheric ep out on X-centric Noise (that name keeps cropping up!). Also on that label in the near future, will be an ep by Shesk's band QUEL DOMMAGE who apparently sound like a cross between PIL, CURE, and JOY DIVISION. TOXIC SHOCK are a two-piece, bass, sax, and vocals ensemble. Their sound is totally original due to this, and sounds very jazzy. Lyrically they tackle subjects (mostly sexism) in an interesting and original manner too. They are one of only two all-girl bands within the UK scene that I know of, the other being the ICONOCLASTS. The INCA BABIES have a strong BIRTHDAY PARTY feel about them and have some excellent deranged vinyl out! ROOM 101 are difficult to describe. Though not falling into the ...ahem..."punk category", their melodic, hard power-pop appeals to the more broadminded. Musically, PERSONAL COLUMN are far from punk, but the lyrics are excellent, dealing with racism, vivisection, secret government files, etc., in a highly aware, subtle, and scathing manner. In short, the punk conscience put to unpretentious "pop" music. FLOWERS IN THE DUSTBIN are likely to be misinterpreted as pretentious "positive punk" à la SEX GANG CHILDREN due to their interesting, slow, innovative style, which would be unfair. Lyrically, they rise above the death/tomb/gore gummies with some well-written relevant. Chaz/26 Long Street/Cerne Abbas/Dorset DT2 7JF UK/songs.

Addresses: BUTCHER/ Rob/ 12 Maclean Rd/ West Howe/ Bournemouth/ Dorset/ UK... SELF ABUSE/ 33 Stourcroft Dr/ Christchurch/ Bournemouth/ Dorset...MAD ARE SANE/ 1 Beech Ave/ Southbourne/ Bournemouth/ Dorset...CONFESSION OF SIN/ 34 Garland Rd/ Poole/ Dorset...ATROX/ Alex/ 15 Great Western Rd/ Dorchester/ Dorset (or c/o me, Chaz...CULT MANIAX/ Big Al/ 11 Crockers Ct/ Taddipor/ Torrington/ N Devon...SUBHUMANS/ Dick/ 2 Victoria Terr/ Melksham/ Wilts...A HEADS/ Mel/ 23 Vicarage St/ Warmminster/ Wilts. Zines: Mentally Unstable/ same address of ATROX or Andy Thorne/ 30 Prospect Rd/ Dorchester/ Dorset...Damaged/ Andy/ 4 Cologne Rd/ Bovington Camp/ Dorset...Hydrophobia/ Mark/ 42 Green Rd/ Bournemouth/ Dorset...Never Surrender/ Mark/ 27 Abbotsham Rd/ Bideford/ N Devon.





Several years ago the British government agreed to the siting of 160 ground-launched American Cruise missiles on British soil. Naturally opposition has been strong. For three years the Women's Peace Camp at Greenham Common (one of the two Cruise bases) has been constantly in the news in their attempts to stop the Cruise programme and there have been demonstrations and actions all over the country. However, the Cruise issue has served as a catalyst to increase awareness of the presence of the American military in this country and to expose the horrific risk that this presence has created. It is now known that there are at least 135 known US military establishments in this country (if housing annexes for US personnel are included, this figure is nearer 160). These bases make the British Isles a prime nuclear target in an East/West conflict whether Britain is involved or not.

The Second World War created strong ties between the US and British governments leaving Britain in debt to the Americans, a situation which the US Air Force commanders were easily able to capitalise upon. Consequently the US Air Force returned to Britain in 1948 and by 1950 the growing number of US airbases in eastern England had become an important position in American military strategy - at the time there was nowhere else from which the USA could mount a full nuclear attack against the USSR. The UK had rapidly become a forward strike base for the US war machine to be (ab)used at their whim. Declassified US strategic war plans of the time made it clear that the US Strategic Air Command regarded the UK as nothing more than a temporary expendable asset from which, in times of conflict, they could expect between 30 days' and six months' use. From then on the presence of

the American airbases put Britain firmly in the nuclear front line and made it a prime nuclear target. Even Winston Churchill admitted the grave risk - "We must not forget that by creating the American atomic base in East Anglia, we have made ourselves the target and perhaps the bulls-eye of a Soviet attack."

Since then American military power has grown uncontrollably, much of it in secrecy. Ministry of Defense representatives have frequently been unaware of the plans and activities of the occupying US forces and even unaware of the existence of some of the establishments. There are now at least 135 US military bases in Britain ranging from small office complexes to gigantic atom bomber bases. More are planned and more British military facilities will be handed over to the US.

British control over the US bases has been practically non-existent and it is unlikely that the UK government would ever be consulted if the US decided to launch a strike force from here. Also there have been accidents. On June 3, false war alerts were sent out from North American air defense. The base at Fairford was alerted but afterwards the Ministry of Defense said that only the planes' engines were started, they did not take off. However many Fairford villagers watched the planes take off in rapid succession, and when they telephoned the base to see what was happening they received only a recorded message saying, "It's an emergency..." So far such accidents have been harmless but perhaps one day...

Britain has therefore become another pawn in the games between USA and USSR military leaders. F-111 bombers from Lakenheath and Upper Heyford airbases are now permanently nuclear armed as are the Poseidon submarines operating from Holy Loch in Scotland. The latest arrival

of ground-launched Cruise missiles can only be another nail in our coffin.

However, these are not all - the total list is very frightening indeed: 150 nuclear bombers / 10 Poseidon ballistic missile submarines / 160 Poseidon missiles / 160 ground-launched Cruise missiles / over 200 fighter, transport and refueling aircraft / up to 24 spy planes / 8 US Airforce main operating bases / 7 headquarters, administration, command control centers / 5 intelligence centers / 2 communication centers / 5 known nuclear weapon stores (and probably more that are kept secret) / 7 transportation terminals / 10 jointly controlled aircraft weapons ranges / 14 contingency military hospitals / 4 airborne command posts / 3,000 personnel / 30 detached housing annexes / 35 minor or reserve bases (to be used by hundreds more nuclear bombers in wartime) / 23 communications stations / 21 stores and depots / plus a large CIA station, naval facilities, early warning systems and many visiting bombers and other military aircraft.

It all adds up to one thing - Britain is now an occupied country; Great Britain is no more; this land is no longer ours. Margaret Thatcher, the Prime Minister, continues her policy of sucking up to the Reagan regime and turning this country into a US military satellite - 'the unsinkable aircraft carrier'. Constant opposition to the Cruise programme (over 60% of the British public are opposed to Cruise) has been totally ignored and it seems likely that the new US binary nerve gas programme will induce similar enthusiasm from Thatcher. "The United States is contributing a great deal to our defense and we should all be very grateful." Sadly, this argument is a lie. The occupying US forces are there only for offense, and for defense of American resources; the US forces contribute in no way to British defense. In fact, if anything, they impose a burden; British RAF fighters have the job of defending the US bases when for the past 25 years they have been considered inadequate for defense of the British bases. In addition to this, most of the policing and security on the bases is carried out by British Military Police and Civil Police.

NATO, nuclear and US bases have been in this country now for over 30 years. Opinion polls have shown that the public has always felt unease and mistrust towards the US forces. Opposition to the US bases is increasing - a year ago 60% of people were in favor of keeping the bases, now this has dropped to only 46%. Now, more and more sinister truths about the bases are becoming apparent and it is likely that opposition will increase. US bases are now frequently the site of demonstrations, protests, actions and sabotage and these can only increase. There are also at least 6 permanent peace camps outside US bases.

Of course it is not only the UK at risk - many European countries have a US presence and it is planned to site Cruise missiles in Belgium, the Netherlands, West Germany and Italy. American Imperialism is now a serious threat to the whole of Europe.

Perhaps you may think that what goes on in this small country is of no concern to you. But remember this - if the USA becomes involved in a major war then it is likely that I and most of the British people will be slaughtered in the name of "Truth, Justice and the American Way".

Digger/IQ 32/12 Faulkner Street/Liverpool L8 7PZ

P.S.: An excellent book available is "The Unsinkable Aircraft Carrier - American Military Power In Britain" by Duncan Campbell; published by Michael Joseph.

The Apostles



Hello MRR,

The reason for this letter being about 5 weeks late is because of a few major catastrophes that have happened to us since February: two large thefts and an arson attack in which everything was lost. If this letter has any black smudges on it, it'll be because not all the charcoal has been wiped off. Dave managed to salvage a few things from the fire, but I think our stickers went, and all our guitars and band gear/equipment went up in smoke as well. the local National Front are strong suspects, but we are unable to prove anything at the moment.

During this time since I've been homeless, a local group of punks (who I'd only got to know a couple of weeks earlier) decided to give me a home in their squat and subsequently they've more or less adopted me: it's great. Two of them-Olly and Martin-made a record with me. I don't know what you'll make of it (Dave hates it and intends to say so on the fifth EP, along with some heavily pro-gay and pro-feminist articles and literature), but here it is anyway. All the articles on the actual cover are by me, so please don't judge Chris, Dave, or Olly and Martin by the contents of either the cover or the record, as the whole project was easily one of the most personal things I've done so far--so much so that it could be self-indulgent in parts. I don't know; it's too early for me to judge yet.

Anyway, it's half past twelve in the morning, I'm trying to type by candlelight, there's no water or electricity in this new place yet, and I'm having all manner of trouble trying to see if what I've typed has actually come out! I think I'll continue this in the morning. Oh, before I go, in case you're wondering what happened to the third EP, it's just come out.

Right, it's now a few days later, and I can clearly see on this bright, sunny afternoon. I hate hot weather. I had half a pot of evo last night, except it wasn't mine. It was Olly's, and he came back this morning to find an empty tin! Myself and Al (that's the geezer who drew the front cover of the EP) finished its contents and I decided that 'no more glue' was the answer--well, until next time! Olly came back after spending a couple of days at Dig's place, where all he played was tapes of American and Finnish hardcore punk, which means 100 mph tuneless, diabolical thrash. Honestly, I don't mean to sound insulting, but what do you see in all that noise? I mean, why listen to 50 bands playing the same noise when one sounds just as 'good'? Perhaps I'm being unfair? I don't know...

Dave had a word with me yesterday, and it seems he's forgiven me for using the APOSTLES name to spread my glue/views/crap on vinyl, although his gay lib terrors are still going in print. Ah well. We do the fifth EP soon, and it should have the style/contents of the first one if Dave and Chris have their way, which they probably will!

Unity & Peace, Andy Martin

MRR has been quite intrigued by this band the APOSTLES. For instance, the literature they've included in and on their first four EPs is more lengthy and more intense than almost any band to date. As stated in our reviews of their first two releases, the accompanying info/opinions/lyrics seem to be a confusing mixture of extreme right-wing views (almost like classical fascist revolutionary ideology), extreme left-wing views, and extreme anarchist views (of a direct action nature). So, we asked the band to write an article about their perspective(s), and hopefully the following letter, article, lyrics, and opinions submitted by Andy will help clarify this curious and committed band. Then again, maybe it won't.

FUCKING QUEER @1982

BOOTS & BRACES IN 1974
SOME OF US HAD KNIVES OTHERS CARRIED STICKS
OPPRESSED WITH GUILT & FEAR LOOKING FOR A FUCKING QUEER
CLAPHAM COMMON WAS OUR TRAINING GROUND
WE'D KICK THAT PANSY IN WHEN NO-ONE WAS AROUND
WE HAD TO MAKE IT CLEAR WE WERE NOT FUCKING QUEER
IT SEEMS SO LONG AGO WHEN WE WERE REAL MEN
MEMORIES LONGER ON I FEEL GUILTY NOW & THEN
FOR ONE DAY AWOKE MY THOUGHTS NO LONGER DIM
I MET THIS STRANGE YOUNG LAD AND FELL IN LOVE WITH HIM
AND SO I REALISE WHILE I'M LAYING HERE
THE TRUTH WHICH I DESPISE THAT I'M A FUCKING QUEER
LYRIC: ANDY MARTIN MUSIC: ANDY MARTIN

PROFIT FROM PAIN

BOMBARDED EVERY DAY WITH THINGS TO BUY
WE'RE NEVER ASKED TO QUESTION WHY
MATERIAL POSSESSIONS TO IMPROVE YOUR LIFE
A STEREOTYPED IMAGE A HOUSE A CAR A WIFE
ALL THE ADVERTS YOU WATCH ON YOUR TV
ARE A CLOSET COVER UP FOR REALITY
AND AS YOU SAVE UP FOR A BRAND NEW CAR
PEOPLE DIE OF MALNUTRITION IN PLACES AFAR
MEDIA AND TELEVISION ARE TOOLS OF CAPITALIST TRADE
TO GET ON IN THIS WORLD IT'S THRU THEIR SHIT YOU'LL WADE
DON'T BE CONNED OR TAKEN IN BY WHAT THEY SAY
IT'S THEM WHO PROFIT & ITS US WHO PAY
LYRIC: CHRIS LOW @1983
MUSIC: ANDY MARTIN @1983

Acts of vandalism may not change the way we treat each other as people (as I've said before in numerous apathetic hyperphilosophical rants) but at least it keeps us active and alive and aware, Government buildings (police stations, butchers shops, record shops, clothes boutiques, army recruitment offices, Whitehall?) and gig venues, all these are to be smashed up not patronised. What sort of life do you want? "Reject the system". Fuck that, do you think they'll let you? Do you honestly believe that those in power will give up that power just because a few spiky tops 'reject the system'? The hell they will. If you want peace, you're going to have to fight for it. If you want equality, you're going to have to 'force your beliefs onto others' because, in reality, you're not 'forcing your beliefs onto others', you're simply proving that you are unwilling to be pushed around any longer by those who see it as their right to keep you/us oppressed by a regime that is based on fear, hatred, mistrust and greed. Okay, so we've no military service in this country yet. We've no openly armed police force (but anywhere The Queen or Mrs Thatcher goes you can be sure that her cronies and police will have a few pistols tucked away in case someone decides to rid us of that filthy, poncing carcass, be it in a crown or a wig). We haven't any more time to be complacent and satisfied for Christ sake, how much longer are we going to take this shit from people who have been keeping us in 'our' place for years and years? How can we merely sit and philosophise our freedom away like so many lost Hari Krishnas?

The New Class War is the classless against the tide of hostile, bigoted, prejudiced majority. It is our business to turn that majority into a minority. We can try to convince people that we DO know what we're talking about, that we ARE right. We can also act in other ways. Our stance must be aggressive and warlike. Rejection of our own prejudices and bigotry is imperative. But we can also learn along the way. Before long, we won't have any say in the matter. remember, if this magazine was being given a circulation of 50,000 instead of 500, or if I was a famous personality, you wouldn't be reading this now because, in all probability, I'd have been stopped from saying this. Look what they did to Crass. Even now the authorities are keeping a watch on them. What chance do they have not even 'violent revolutionaries' and the state is keeping tabs on them. What chance do you think The Angry Brigade would have? No, pacifism is not the answer, but neither is small and armed groups of elite 'revolutionaries' who'd simply endanger the lives of virtually every other anarchist/militant/punk/politico around. Vanguardism is not the method for Britain in the 1980s. What was okay in Spain in 1936 is not necessarily okay in Britain in 1984.

Whether you use fanzines, bands, petrol bombs, superglue, posters, guns or fists, remember: choose your targets well and think about the consequences of your act. It must be effective and be done with the most minimal chance of you being arrested or suspected of your act. Actions against the state can never be crimes - they are probably among the most humane things you could do. We cannot remain silent any longer. Hiding behind our insecurities or behind our favourite bands just won't do the job. OUR LIVES BELONG TO US AND NO-ONE HAS THE RIGHT TO LIVE THEM ON OUR BEHALF. TAKE BACK WHAT IS YOURS/OURS - NOW!

The Apostles

"WELL, WHAT ABOUT CRASS THEN?"

"CRASS INVENTED, BACK IN 1979, THE RESURGENCE OF WHAT I'D CALL OUR OWN 'TRIBAL' MUSIC IF YOU LIKE. THEY SPENT FIVE YEARS SAYING A WHOLE PACKAGED COLLECTION OF IMPORTANT THINGS, AND, NOW IT'S 1984, WHO HAS ACTUALLY LEARNT FROM THAT? PROBABLY MORE PEOPLE THAN HAVE LEARNT FROM ANY OTHER BAND, BECAUSE CRASS WERE BECOME SO CYNICAL WAS BECAUSE ALL IT SEEMED TO DO WAS ENCOURAGE HUNDREDS OF OTHER BANDS TO SING ABOUT EXACTLY THE SAME THINGS WITHOUT ACTUALLY PHYSICALLY DOING ANYTHING ABOUT ALL THE TERRIBLE PROBLEMS THEY OPEN, PUBLIC POSITION, WERE IN A VERY FAVOURABLE POSITION TO ADMIT TO THIS, CONSEQUENTLY YOU HAD EVERYONE FROM SOUNDS TO ANARCHY ACCUSING THEM OF BEING SELF SATISFIED AND IGNORING WHAT WAS HAPPENING ON THE STREETS, AS IF SOUNDS AND ANARCHY KNOW ANY MORE ABOUT THAT THAN CRASS. (WHICH LESS, PROBABLY!) WE REALISED THIS SOME TIME AGO, BUT WHO BELIEVES YOU? THEY JUST THINK WE'RE STICKING UP FOR OUR PUNK HEROES OR SOMETHING. THE MUSIC RAGS ACTUALLY CAPITALISE ON CRASS BEING 'SO BAD' IN FACT THEY SELL 'CRASS' WORST BAND OF THE DECADE PACKAGE AS A COMMODITY AND GET AWAY WITH IT. CRASS CAN PLAY WELL WHEN THEY WANT TO, BUT WHY SHOULD THEY HAVE TO PROVE ANYTHING TO ANYBODY BUT THEMSELVES? SOMETIMES THEY'RE TREATED AS IF THEY'RE PERMANENTLY ON TRIAL!"

MAXIMUM ROCK 'N' ROLL.

"FUCK THE USA" The Exploited.
 "I'M SO BORED WITH THE USA" The Clash.
 "NEW YORK" The Sex Pistols.
 "WHITE POWER" Skrewdriver.
 "THINKING OF THE USA" Eater.

Race and Nation/Disgrace and Extermination? An article for Maximum R n R by The Apostles is rather like a chess puzzle for The Cricketer by Danican Philidor: each is interesting and valid, but neither are necessarily relevant to each other. For this reason, I've chosen a loose, freeform style that could end up anywhere between Manhattan and Edinburgh, but I suspect it'll drop half way in mid air and disappear under the sea in the Atlantic, to the tune of "Loving Awareness" as Radio Caroline Yoko Ono's its' way across the radio/sea waves.

Chris calls himself a militant anarchist. He does not eat meat. He dresses a bit like a skinhead. Dave calls himself Dave. He does not eat meat or anything with animal products in. He dresses a bit like Dave. I call myself Andy. I do not eat meat etc etc (see above) but I wear clothes because I like the look of them. Others say "Oh, I see he's turned punk now?" while others say "How can you where all that leather and studs if you're a vegetarian?" Ah, but I never said I was a veggie. I don't eat my boots and my jacket and my trousers, or maybe these self-opinionated, bigotted oh-so-holy vegetarian-from-the-suburbs types can't understand freedom? Dave has been referred to as "gay" and "bisexual" and "queer" by lesser mortals. I have been referred to as a "closet fascist" (which is absurd because I've never been closetted about my right wing views, although I don't believe that politics is a topic worth getting upset about anyway) and a "mixed up wanker". Hello Chantal & chums... meanwhile, back on the side of sane, rational people, I return to the title of this wonderful piece of prose: Maximum Rock "n" Roll.

THE APOSTLES ARE NOT A ROCK AND ROLL BAND AND WE DON'T PLAY ROCK AND ROLL.
 THE APOSTLES ARE NOT A POLITICAL BAND NOR DO WE PREACH POLITICS (except when Chris gets carried away and starts plotting to overthrow and blow up everything in sight, though who can blame him, I mean there's plenty of useless human garbage that needs exterminating - The Governments of all countries, all monarchies and heirarchies, police, armies etc etc etc).
 THE APOSTLES ARE NOT PART OF THE PUNK BAND ANARCHY CIRCUS THANK YOU V.MUCH

I detest the recent influx of American television programmes that have recently plagued this land with their endless Police hero third rate, overacted drama progs, their comedy shows with the mansions and bi-ig cars and ever overflowing fridges full of pizzas and hamburgers and coffee, BUT - I detest them because they are a product of a disgusting, decadent society based on greed and callousness, NOT simply because they are 'American'. This is the difference between us and The Exploited: they don't differentiate between what is the product of a nations' state and the disaffected minorities within that nation. I don't believe you like Cop drama series any more than we do. Perhaps I can see more realism in The Sweeney than Starsky And Hutch, but isn't it all basically the same programme dressed up differently and with different accents?

Each topic could be dealt with at length and in detail, but I don't wish to take up any more room in your paper than is necessary. We aren't a particularly well known band and I doubt whether we are of particular interest to anyone reading M.R. & R. so I'll keep the article brief - I still can't work out why you wanted us to write one anyway! Never mind. You ask about The Apostles (sigh). What can I say? LABELS perhaps, that's not a bad place to start. I am not a XXXX or a ****. Why do people feel justified in defining Dave by his sexual orientation? Why do people believe they have the right to define me by (what they mistakenly think of as) my 'political' views? Why should anyone BE a 'punk' or an 'anarchist' or a 'straight' or a 'gay' or a 'black'? Such attitudes result in a subtle but damaging form of self oppression and they restrict ones freedom of self expression anyway. That deals, again briefly, with 'labels'. I do not need somebody attempting to put my whole personality and my complete character into a little box called 'politics'. A person should be defined by their complete self, not the ideals/beliefs they hold nor yet any little aspect of their persona. You don't judge an orange by its' pips, so one should not judge or identify or otherwise define a person by any part of their whole self. The moment you call yourself a this or a that (feminist/fascist/communist/anarchist/racialist/gay/straight/black/white/etc) you cease to think of yourself as a complete human being. I believe strongly that if someone really feels the need to define themselves by their sexuality or their maternal/paternal roles or their politics, THEN THEY ARE CLEARLY INSECURE PEOPLE.

The song titles at the beginning of this diatribe show how freethinking and libertarian punk bands are. I don't think we should be nice to the USA. Oh no, much better than that, my belief, and I think I can safely say this is also Daves' belief, is that we should refute the definition of that vast plot of land as being "usa". Who says that this little island is "britain"? Did the Red Indians call their land The United States Of America? Did the Celts call this island England or Britain? What right have we, mere fellow animals on this vast planet, to call great slabs of life giving land names? We attribute animals and other creatures with human characteristics, which is totally uncalled for and also wildly irrational. We give names to land which does not belong to us. Animals belong to nature. The Earth belongs to The Earth and the Creator itself. It takes a far superior, higher force understand the nature of things and name them than us! Does this sound a bit like some wierd religion to you? Maybe it does. Maybe it is?

You see, if you cease to look on yourselves as being "American", if we cease to regard you as "American", if we cease to think of ourselves as being "British", then the very roots of racism are challenged. How can you hate Americans if there are no Americans but just people? Does this sound a bit idealistic to you? Maybe it does. Maybe it is?

"Do you really believe in Marx? Marx sucks." (Crass). When Bakunin, Neitche, Marx, Engels, Proudhon, Hitler, Orwell and all those other poxy, hypocritical, intellectual tossers spouted all their dogmatic, self-opionated crap, it gave rise to a sudden growth in political thinking and, as a by product, produced the Dadaists and the Nihilists, both of which were movements far more relevant and healthier than the boring, tedious and vastly inflated demagoges they were reacting against. Marx does not help us open squats. Orwell does not help us fight court battles. Bakunin does not help us fight political hot-heads hell bent on making the lives of ordinary people as miserable and as boring as their own. Do you see what we are getting at? Perhaps one of my



THE PATIENT

FOUR WALLS AND A WINDOW WITH METAL BARS.
 AND A PAINTING OF HIMSELF AS A HANGING MAN.
 HE OVERHEARD THE DOCTOR SAY HE WON'T IMPROVE...
 AND STILL HIS HANDS REFUSE TO MOVE.
 THEY PUT HIM IN A ROOM WITH ANOTHER LAD
 WHO, IT SEEMS, HAD TWICE TRIED TO KILL HIS DAD.
 HE IS EIGHTEEN.
 HE'S THE SADDEST CASE THEY'VE EVER SEEN.
 WHAT DO HIS PAINTINGS MEAN?
 HE'D BEEN ARRESTED AT HACKNEY CENTRAL.
 THE BUS INSPECTOR SAID HE MUST HAVE BEEN MENTAL.
 HIS GIRLFRIEND SAID IT WAS A STRANGE AFFAIR.
 HE'D TRIED TO RAPE A BOY WITH LONG, BLACK HAIR.
 THIS INCIDENT TOOK PLACE ON MAY THE THIRD...
 EVER SINCE THEN HE'S NEVER SAID A WORD.
 HE IS EIGHTEEN.
 THIS IS THE STRANGEST PLACE HE'S EVER SEEN.
 EACH AND EVERY MORNING HE GETS OUT OF BED AT FOUR
 TO BEGIN ANOTHER DAY IN HIS PRIVATE WAR.
 THE NURSES SAY HE'S A DISTURBING SIGHT.
 BECAUSE ALL HE WANTS TO DO IS FIGHT, FIGHT...
 WHAT IS HIS REASON? WHAT COULD IT BE?
 THEY CAN'T UNDERSTAND HIM AND NEITHER CAN HE.
 LYRIC ©1983 ANDY MARTIN.
 MUSIC ©1983 ANDY MARTIN.



Blind Discrimination.

There's only one world, and we live in it.
 There's no room for racism, and your hate doesn't fit.
 It's not the colour of your skin that counts, it's what you're inside.
 If you can't see that, well, open your eyes - wide!
 You say you're the master race:
 "Keep the blacks in their place.
 Send them back" you say "back where they belong."
 But can't you see blind discrimination's wrong?
 Turned down jobs on account of our skin...
 If colour was a game, black would never win.
 Well, this is no free country and no free state.
 With that fascist graffiti, it's a land of hate.

(Chorus)
 And though we're individuals, underneath we're all the same.
 Will you bastards realise this, or will your hate remain?
 To achieve equality we must prepare to fight;
 For blind discrimination won't vanish overnight.
 LYRIC: Chris Low ©1983
 MUSIC: Andy Martin ©1981

Dave - fuzz guitar,
 lead guitar,
 rhythm guitar,
 bass guitar
 Chris - vocals,
 drums



greatest faults is the ability to encompass many subjects at once without actually explaining with any degree of clarity my own thoughts on any of them without confusing just about everyone who is patient enough to plough through my prose? Never mind, let's get on with it...

Anarchist/political bands spend huge amounts of time, money and effort into being as rich and as famous as the very superstars they claim to detest. The first wave of punk bands in Britain have shown this to be true in a manner which was both obvious and sad. The present climate is none too healthy either. Everyone wants to be king radical, they want to receive letters and be the ones quoted in fanzines, they want to be recognised and they want to be important. Well, I say 'everyone' but I can believe (just) that there are maybe a few inspired, caring individuals with enough compassion and enough integrity to see this farce for the charade it undoubtedly is. There are hundreds of bands in (what we shall call) the USA. How many of those bands really give two brass monkeys' bollocks what they're singing about or how they treat their audiences? How many anarchist, liberated and radical (what we'll call) British bands care about anything more than the length of their dreadlocks or the price of smack? Perhaps this is why I respect Skrewdriver more than most 'anarchist' bands. I prefer the lyrics of the latter but I prefer the honesty and the dedication of the former. Crass are genuine and they have myself and Daves' trust, admiration and respect and that, to a certain extent, is mutual. I can think of no other bands who are worth more than a wry smile and a knowing glance at the cash register. Now wait for the cries of "Blasphemy! How dare you!" come from over the hills and far away, both sides of the Atlantic. Well, let me ask you this: do you really want to have your photographs on fanzines and record covers? Do you really want people to buy your records and know you by sight in the street? Do you want to be well known? Do you want lots of people to come to your gigs? Do you believe in bands and audiences? When you've answered those questions TRUTHFULLY, then ask yourself whether you are a caring, politically motivated bunch of musicians.

Ah, yes, music, now there's another sore point. (Looks like this isn't going to be so brief after all.) If we are to believe that 'British' and 'American' punk bands are so individual and so new and so different then why do 90% of all those bands sound exactly the same as each other, churning out safe, contrived noise devoid of melody or rhythm? (Flipper, Husker Du, Chumbawumba and Antisect are, I suppose, among the other 10% who are successfully attempting to break away from the clone-a-band contest.) Each band has music (I use the word loosely) in 4/4 time, each track is fast, each number is short, each number uses vocals, guitar, bass and drums, each sentiment is anti something or other and there are usually plenty of swear words for street cred. So, spikey tops and shaven heads, where's your revolution? It's disappeared under a sea of conformity, that's where. Why not try doing something original for a change? I'll tell you why - because if you did something that was different/original/inspired then the public might not like it, and they might not buy it, and you might not get well known, you might not be accepted, you might not make any money and you might not be the safe, boring, contrived, derivative set of boredom battalions you are at present. Ha! Look what happened to Alternative TV. H'm. Look what happened to US when we played live gigs with backing tapes and synthesizers... but at least we retained our dignity and our integrity. People want safe music. Your brothers and sisters like Abba and Barry Manilow, so you say "Ah, that's safe music - be daring and get into punk." But if anything within your punk circle turns away from the safe narrow roads of restriction and conformity, you'll probably be the first to say 'sell out' when in fact it is the bands who are keeping to the nice, safe areas who are giving you all just what you want who are the real sell outs. But who cares so long as it's a good fast noise and they all swear and say naughty things about Reagan and/or Thatcher?

THE APOSTLES are:

DAVE vocals/guitars by the dozen/bass guitar/tapes etc.

ANDY vocals every now and then.

CHRIS vocals/drums.

We so far have four records out but if you've read this far then you probably won't want them anyway! The first two are no longer available and we won't be repressing them either because that's history and we've got to think ahead, not dream nostalgically about the past. If some dealer says he's got a copy for £4 or \$8 then tell him/her to go stuff it or steal it, because as Chelsea said: "Collectors items? I don't give a damn..." The 3rd and 4th records, both of them 6 track EPs, are available from Rough Trade and Small Wonder - ah, sorry, only the 3rd one is. The 4th one is only available from Small Wonder as the music press and record shops have, in their entirety, decided to put a ban on it. Even Small Wonder may discontinue it, I don't know yet. It seems no-one wishes to handle the record. You see, if you're going to say something that could be construed as revolutionary or thought provoking then it has to conform to certain confines or otherwise it gets banned. Free speech anyone?

Punks are generally too conservative to be taken seriously, and this is especially true in both the USA and Britain. There ARE notable exceptions of course, and it is these exceptions who keep the whole thing alive and kicking. But in general, everything these days has become too music orientated, and this cannot be healthy because it pacifies people and drags them down into a safe womblike existence. I believe that all gigs and all music should be banned for a month. Imagine how angry and frustrated punks/freaks would get? There'd be riots after about a week! Music is dangerous alright, mainly because it detracts from the main issue - and if people really want to change society then going to endless gigs and getting drunk isn't the best method of doing it. We want riots and new awareness combined, not hangovers and broken guitar strings. If you really want anarchy then do something constructive, but if you want to build something more creative and more genuine than anarchy (which is merely another thread in the tapestry of politics after all's said and done) then you've got to start learning how to communicate with each other, and I don't think mindlessly pogoing to and getting drunk to noise machines made of beer, leather and a lack of brains is really the way to start doing it. But then I'm in a band and we've done plenty of thrash ourselves, so perhaps I should leave The Apostles and go to a mountain somewhere and be a philosopher? H'm, too boring. Well, if you've read this far (that's if any of this article gets used for anything other than arse wipe paper) thanks for being patient. Now you can forget what you've read and go and headbang to Metallica or D.R.I. or something, okay?

Andy Martin.

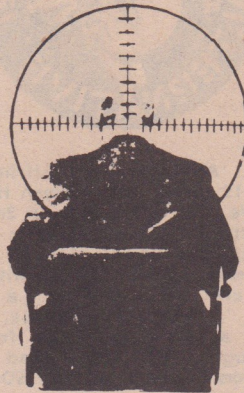
The Apostles, Box 4, 136 Kingsland High Street, Hackney, London, E. 8.



PUNK SQUAT.
SOME OF US ARE HUNGRY. SOME OF US ARE BORED. MOST OF US ARE ANGRY AND WILL NOT BE IGNORED.
SOME OF US TAKE SULPHATE. SOME OF US SMIFF GLUE. I DON'T CARE WHAT YOU SAY BECAUSE WE'RE DOING MORE THAN YOU
SOME OF US PLAY MUSIC BUT IT STRIKES AN ONLY CHORD. FROM DAY TO DAY BECAUSE IT'S ALL WE CAN AFFORD.
SOME OF US ARE ANARCHISTS. SOME OF US ARE PUNKS. WE LIVE IN ISOLATION, JUST LIKE A LOAD OF -ONKS!
SOME OF US ARE FIGHTERS. SOME OF US ARE SCARED. MOST OF US ARE HERE BECAUSE NO OTHER FUCKER CARED.
NONE OF US ARE WHITE. NONE OF US ARE BLACK. ALL OF US ARE EQUAL WHEN WE TAKE OUR PROPERTY BACK!
NONE OF US ARE STRAIGHT. NONE OF US ARE GAY. ALL OF US ARE EQUAL WHEN WE CHASE THE PIGS AWAY!
LYRIC: ANDY MARTIN @1984.
MUSIC: ANDY MARTIN @1984.



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Graphics by Point Blank

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TUCSON ARIZONA
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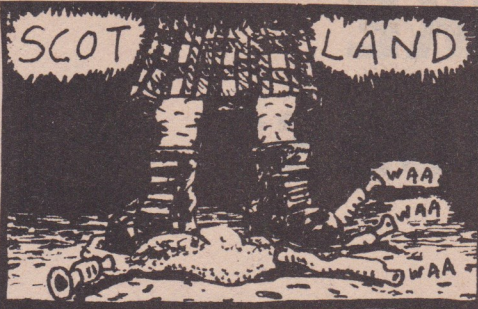
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571 00 NÄSSJÖ

SWEDEN

\$ 2.50

each



Greetings from Scotland - the land that brought you whiskey, haggis, kilts and THE EXPLOITED, but this is a serious scene report, and fortunately there is more to punk in Scotland than THE EXPLOITED.

Probably the biggest band in Scotland at the moment is THE ALTERNATIVE from Dunfermline. Their debut single - "In Nomine Patri" - was released on Crass Records and sold over 5000 copies. At the end of '83, most of the band left but founding member Rodney Relax (guitar/vocals) has got together a new line-up, and they've just recorded an excellent album for Corpus Christi. Neighboring band THE ACTIVES are also well established with the release of their "Riot" ep and "Kick It Down" lp on Quiet Records.



Scotland's biggest city, Glasgow, is the home of THE LAST RITES, a fast singalong hardcore band who've released 2 singles - "Step Down/We Don't Care" (Flicknife) and "Facism is the Reaction", which should be out now. Other bands with records out are 1ST OFFENCE from Livingston and VALERIE AND THE WEEK OF WONDERS (a KILLING JOKE cum DANSE SOCIETY band) from Glasgow. EXTERNAL MENACE, who released 2 singles on Beat the System Records, are now gigging under the name STRUCK.

Oi Band THE STRIKE, who had tracks on the infamous "Strength Through Oi", comp have unfortunately split but vocalist Fergus is trying to form a new band. Other skinhead/Oi groups in Scotland include OI POLLOI from Edinburgh who released a demo "Last of the Mohican" in '82 and have hopes of releasing a self financed ep, and HERBERTSOUND UK, who have also released a demo.



POLITICAL ASYLUM from Stirling, who released a 15 studio demo "Fresh Hate" last year, have now released their 2nd studio demo, which like "Fresh Hate" is available for \$4 (including airmail postage) from the address below. Other bands with demos available are THE GURUS, a melodic metal-punk from Inverness, RED BRIGADE, a mid-tempo band from Fraserburgh, THE ABUSE and DIRECT ACTION from Edinburgh, and SOCIETIE'S VICTIMS from Fife.

Apologies to BLACK FLAG for the moronic reception they received when they played Glasgow. Obviously this is in no way a complete guide to Scottish punk, and apologies to any bands we've missed out. If anyone wants to write, communicate, or swap music/literature, etc., please write to us at the addresses below.

Paul & Ramsey/ Yahoo zine/ 46 W Chapelton Ave/ Bearsden, Glasgow/ SCOTLAND

ADDRESSES

POLITICAL ASYLUM (Ramsey)
3 Balmoral Place
STIRLING
Scotland
FK8 2RD
UK

(2 studio demo tapes available, for 4 dollars (airmail), or 2 dollars (surface mail) each.)

OI POLLOI
c/o John Green
(demo out)

ALTERNATIVE (Rodney)
43 PITVENORIEFF STREET
DUNFERMLINE
FIFE
KY12
UK

SOCIETIES VICTIM (Willy)
c/o Alternativa
(demo out)

VALERIE AND THE WEEK OF WONDERS (Ian)
76 Drumpellier Avenue
Coatbridge
Lanarkshire
Scotland
UK
(Too Late/Helpless single)



Up-beat and the off-beat at free rock festival

PUNKS and pensioners, parents and punters. It was anything goes! at a free rock festival yesterday.

More than 7000 swarmed to Glasgow's Kelvingrove Park to spend 10 hours listening to seven of Scotland's leading bands.

And the audiences turned out in anything from leather shorts to policeman's helmets.

After a midday opening jaunt by Happy The Man, the remaining performers made an

Picture: ROBERT HOTCHKISS
Words: BILL CORKE

entertaining list with names like Menace, Wozz, One O'Clock Gang, Young Things West, Abel Ganz and Glasgow.

The \$2000 show - paid for by Radio Clyde - also included a Saturday festival with eight folk bands.

Producer John MacCallman said: "We like to put on the free concerts to say thank-you to our listeners."



FANZINES.....

LAST RITES (Alan)
c/o Craig Ireland (No Visible Scar zine)

ABUSE (Boggy)
76 Captains Drive
Gracemount
EDINBURGH
Scotland
UK
(Demo out)

DIRECT ACTION (Pete)
c/o The XXXXX Abuse
(demo out)

No Visible Scar.
c/o Craig Ireland,
17 Percy Rd,
Renfrew,
Renfrewshire,
PA4 8AZ
Scotland.

Revenge of the Raped (Linda)
c/o Alternative (see elsewhere).

Jugular Vein
c/o Andy,
7 Dumgoyne Court,
Airdrie,
Lanarkshire,
ML6 6RQ
Scotland.



Jamesy of The Red Brigade sent me a tiny piece of info on his band and one of their 'Official Body Demos', so seeing as he took the time to write here's a piece on the band.

The one and only Fraserburgh punk band have been on the go now since mid 82 and have done several gigs (Local). The line up today is the original one, which is.....



Red Brigade /Total Beal zine.
Jamesy,
45, Union Grove,
Fraserburgh,
Aberdeenshire,
Scotland.

Erny - Vocals (19)
Pittom - Bass/Guitar (15)
Jamesy - Guitar/Bass (17)
Tatty - Drums (17)

Despite the name, they insist that they are not communists nor fascists and that they are just a punk band who believe that punks not dead.

They hope to be doing a lot more gigs sooner than you bargained for, so look out for the mental brigade crew in your area. (We'd be lucky to get Bucks Fizz - Plebb).

Influences on the band are...Pistols, Discharge (Heavy baby 1), Crisis, Booz (Never heard of em), and themselves. The demo can be obtained from the following address for the miserly sum of 70p and S&E so send off right now...45 Union Grove, Fraserburgh, Aberdeenshire, Scotland.

Tracks on the demo are as follows... Power, Runaway, H.P.'s Stink, S.K.I., Final Decision, and Hula Britannia. The best track in my view being the last one, but why not buy it for yourself and decide for yourself.....Thanks to Jamesy.



INTERVIEW BY PENETRACION

MRR: WELL, TELL US WHAT'S YOUR ACTUAL LINE-UP, AND HOW LONG HAVE YOU BEEN TOGETHER?

MG: The band consists of Ivan (vocals and guitars), Diego (Bass), and Miguel (drums). We've been together about a year and a half.

MRR: WHY DID YOU CHANGE YOUR NAME FROM 'SLIPS Y SPERMA' TO MG-15?

MG: First, the old name wasn't in accord with the things we believed in and didn't mean anything to us. MG-15 means a lot to us. That's the acronym for lethal annihilating gases, the VX. So, we inverted the roman numerals and added the MG for 'mortal-gases'. The gas comes from the U.S., and 4 mg can kill a man. One kg of this gas costs only \$6. It's calculated that with only \$10,000, one could destroy the human race. So, we think our days are numbered, and that the name is significant.

MRR: WHAT'S THE SCENE LIKE IN YOUR AREA?

MG: Frankly, not so good.

MRR: WHAT ARE THE PROBLEMS THAT YOU CONSIDER MOST IMPORTANT?

MG: Obligatory military service that disperses members of bands; the lack of coordination between bands; lack of people who want to record spirited bands; not enough people involved in the scene to make gigs successful; and hundreds more problems.

MRR: WHAT BANDS, LOCALLY AND ABROAD, DO YOU LIKE?



MG: From here, no one says anything that we relate to--lots of wanking and false prophets of peace who abuse the name of pacifism/environmentalism. From abroad, we like very much DISCHARGE, WRETCHED, POISON IDEA, M.D.C., who are all genuine people in their own way.

MRR: WHAT'S THE MEANING OF YOUR LYRICS?

MG: We deal with police violence, abuses of power, man's misery, the death of innocent beings, war. Why? The music is a representation of our ideas. It's how we see things.

MRR: WHAT DO YOU THINK ABOUT DRUGS. ALCOHOL. VIOLENCE?

MG: Drugs are a super-business, semi-legal. Alcohol is a legal drug, thanks to Big Business. Violence? It begets more violence. Sometimes in certain situations, it is necessary to change things. All together, these things add up to mindless aggressiveness, masking cowardliness. It's savagery.

MRR: DO YOU CONSIDER YOURSELVES PACIFISTS OR ANARCHISTS? OR PUNKS?

MG: To us, punk is a commercial rip-off--a circus of clothes, fashion, studs, and nonsensical violence. But, we are a band with ideas, and we don't call ourselves punks. We are merely guys with clear ideas who want to live honestly.

MRR: ANYTHING ELSE TO ADD?

MG: Yes. We think we'll be able to record soon. That's a promise. And, if you'd like to get in touch with us, please write: Ivan Jullit Navas/ Apto. 164/ Narja (Malaga)/ SPAIN.

HOLLAND'S

BGK

U.S. TOUR 1984

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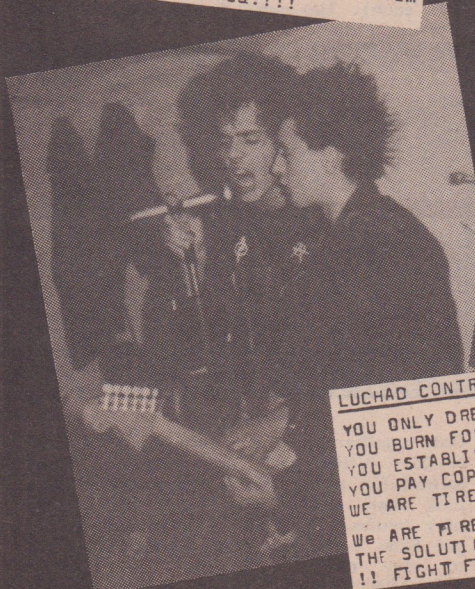
July

10-Syracuse
12-Kent
13-Cleveland
14-Grand Rapids or Lansing
15-Chicago
17-Minneapolis
19-Madison
20-Milwaukee
21-Oshkosh
22-Kansas City
24-Denver
26-Salt Lake City
28-Reno
29-San Francisco

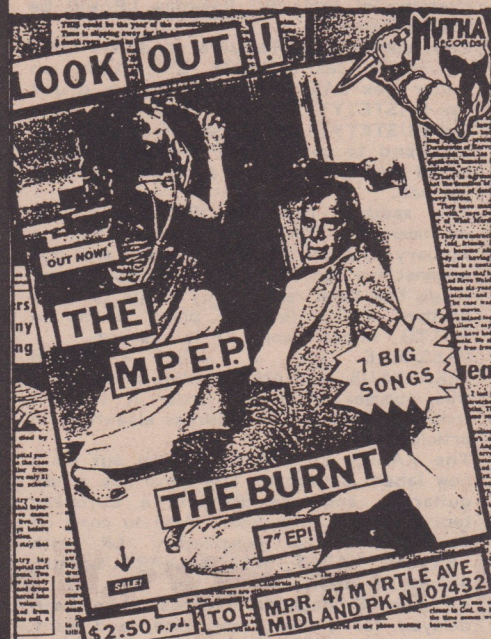
August

2-Berkeley
3-San Francisco
4-Sacramento
9-Las Vegas
10-Los Angeles
11-San Diego
12-Phoenix
14-Albuquerque
15-El Paso
17-Dallas
18-Houston
19-Austin

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THE MILITARY POWER OF THE SYSTEM
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YOU ESTABLISH THE LAWS TO CONTROL US
YOU PAY COPS TO BEAT US
WE ARE TIRED OF SO MANY PROMISES
WE ARE TIRED OF SO MANY WAIT
THE SOLUTION IS NOT IN A MILITARY PACT (BIS)
!! FIGHT FIGHT AGAINST POWER!!!



7" 7 SONG
E.P. - 2.50
P.P.

THE BURNT



By Vote Vasko and Risto Eronen

First of all, I want to correct a mistake in my last scene report. UNICEF does not have a cut on the Really Fast compilation LP Vol 2; it's BAYONET from Jyvaskyla (who've now split up as 2 of them are in the army). And Jakke of KAAOS is still singing, not playing guitar. Sorry.

The biggest news is that RIISTETYT are doing a U.S. tour this summer. It's organized by Chris and Dave of Bad Compilation Tapes (thanks a lot!), and the tour will be with RAW POWER of Italy. Please go see these bands, as the success of this tour will determine whether more Finnish bands can come in the future. RIISTETYT's new LP, Raiskattu Tulevaisuus, will come out at the same time that they're in the States. It's quite different from their earlier recordings, with more variety and not as fast. It reminds me more of the newer G.B.H. and DISCHARGE sounds. They have a new bassist too, Mickey, the ex-guitarist of TAMPERE SS. At the moment, RIISTETYT are the most popular band in Finland, as they've been gigging a lot.

RATTUS did a European tour, but more about that at another time. Their LP on Rat Cage should be out in the U.S. by the time you read this. Also, an American pressing of their WC Rajahtaa LP will be out on Mutha.

CNT comes from Tampere, and has Mako on vocals (ex-TAMPERE SS), Lahti on guitar (ex-BASTARDS), Stydy on drums (ex-RIISTETYT), and Piise on bass (ex-RIISTETYT). They should be the next big band to come out of Finland. Haven't heard them yet, but I'm sure they can't be too bad.

The saddest news is that Walde, the drummer of TERVEET KADET, died in January. He fell from a balcony, and was unconscious for 3 days before passing on. Walde has been replaced by Laja's (singer) brother Tilli. He also plays drums in RUTTO, whose second EP is now out.

MASSACRE did a split EP with SEKAANNUS, and are planning another one this summer. You can order it straight from the band for \$3 (address elsewhere in article).

The KAAOS LP will be coming out on a new label, Barabbas. The band has a new guitarist, and are planning a European tour for later this year. Also to come on Barabbas is a compilation LP with TERVEET KADET, KAAOS, VARAUS, etc. Should be great.

All new Propaganda records have been delayed for a long, long time, and many punks who have ordered them are getting angry. We hope they'll come out soon. (We hope so, Heikki).

Well, that's enough for this time. Thanks to all who've written me, and sorry if you've had to wait for an answer. I'll try to get to all of them, but it's a helluva lot for one person. Read on for Risto's band reports. Keep the flag flying.

Vote/ P Tuotanto/ Box 69/ 40101 Jyvaskyla/ Finland.

KONDOMS

We got together in early '84. The line-up is Sikko (vocals), Rellu (guitar), Sorkku (guitar), Latsi (bass), and Juha (drums). Latsi was previously in PUNAINEN RISTI,

PUOLUEEN UHRIT, and KARKOTUS; and Juha was in THEOBILUS-BAND. The KONDOMS style is psycho/hardcore, with influences coming from TK, RATTUS, DISORDER, CRAMPS, and other psycho bands. We don't want to be the 135th DISCHARGE clone. We want to make our music in our own way, "psycore". There will be a cassette out this summer, and a record to follow. Contact: Juha Rautonen/ 36810 Kuhmalahti/ Finland.

VIRUS



VIRUS

VIRUS has been together for 2 years, and was previously named TAYSTUHO and HALLOWEEN. Some of the band members were earlier in ASSMEN and SECRET. We have about 20 of our own songs, and do some covers. Our style is horror-inspired punk, with influences from FUCK-UPS, METEORS, BACH, DISORDER, TK, CRAMPS, and even the blues (VIRUS has a kind of "Blues-Bros." inspired 'anarchy' style. Lyrics mainly come from horror films. The band is Andy (bass), Mikko (drums), Vesku (guitar), and RIISTANIEMI (vocals). Contact: Tapio Yli-Riistaniemi/ 39820 Kihniö/ Finland.

POLIISIVALTIO

Photo by Salla



POLIISIVALTIO (ex-MUSTA RISTI)

It all started in the spring of '81. Jussi and Kara were in it from the start, as were Vartsu and Taskinen. It was real noisy, as we had only one amp at the time. Then we got a regular practice place and more equipment, and Sidi replaced Vartsu. Jussi then left the band, and then Kara joined. Then we kicked out Turunen out (other guitar), cause he liked heavy rock too much. Then we got kicked out of our practice place for too much heavy drinking, and we were planning a record demo but our drummer hurt his arm (drunk), so we couldn't do it. Now we practice in a bomb shelter. Our first gig was with a couple of hippie bands. When we started to play, most of the people went outside. It was real chaos (and beer). Then we made the demo, but it didn't come out too well. The line-up is still the same, no gigs, beer is good. For demo and live tape write to: Kari Mykkanen/ Savonkatu 9 A 16/ 70100 Kuopio 10/ Finland.

KLIMAX



KLIMAX

KLIMAX were set up in the end of '82. Two of the guys (Eero and Rane) got kicked out shortly after forming. We did our first gig in the summer of '83, but the new singer left the band too. Then Timppa (bass) started singing, with Nipe (drums) and Naka (guitar) continuing on. All 4 gigs we've done have gone well with that line-up. Our style has slowed down some, and our lyrics are mostly about the threat of war and other senseless topics. We did a very good stupid demo in early '84. c/o Kari Narhi/ Savontie 73-75 B19/ 76150 PMK 15/ Finland.

RUTTO



RUTTO

RUTTO was formed in May '81, and the line-up hasn't changed: Kana (vocals), Plasky (bass), Makinen (guitar), and Tilli (drums). They've done 2 7" EPs, both on Laja's (TERVEET KADET) label, Ikbals Records. T.H.E. RUTTO is nowadays considered a secondary band for its members, only to exist for fun. Tilli and Plasky are both in TK. RUTTO is the only Finnish band with a female vocalist, and the lyrics handle the dark side of the human world of ideas. Info and records (\$3 each). Makinen/ Tapiolantie 3/ 95410 Tornio/ Finland.

MASSACRE



MASSACRE

Got together in the summer of '83 when NATSI- VIHA split up. Pete and Make looked for a bassist, but eventually Make took over, and we got S.A.O.'s singer to play drums. That didn't work out, so we got Sami (who also plays in SEKAANNUS) to play drums. We did an EP with SEKAANNUS, and are now looking for our

own drummer, and a new singer. We got bored with most of our fast songs and dropped them. For our EP, send \$3 to: Pete Vaisanen/ 34320 Parkku/ Finland.



KAUNEUS & TERVEYS

KAUNEUS & TERVEYS

The only punk band in Kokkola. Got together in April '83. At first none of the members had ever played before, so it was noisy and others just laughed at us. We did 2 gigs so far, but they were bullshit--only 20 people showed up and sat in the corner and applauded a bit at the end. Our style is not typical hardcore, and our new songs sound better than the old ones. We're on the Belse Bop comp. TP, and on the upcoming Lasta comp EP. Cheers to all U.S. ber punks. We hope someone shoots Ronnie and rapes Nancy. Write: M. Teranto/ Katajatie 6/ 67200 Kokkola 20/ Finland.



ABOTRI 13

ABOTRI 13

We formed in the autumn of '83 when 4 guys wanted to make noise. We borrowed equipment and practiced once before our first gig. The last of our 3 gigs was the best, but the cops came and stopped the show. Our songs are about fucking dogs, anal sex, etc. Some are funny, some not. Info: Matti Hekkala/ Kallontie 4 A 8/ 28880 Pori 88/ Finland.



NUSSIVAT NUNNAT

NUSSIVAT NUNNAT (Fucking Nuns)

Formed in '83 under messed up conditions. Our first gig was total chaos, everyone was too drunk, and the sound was terrible. There were 700 people at our second gig, and after that we recorded a tape which is on Belse Bop comp tape (c/o Marko Teranto/ Katajatie 6/ 67200 Kokkola 20/ Finland). Then we started to play slower, recorded a 3-song demo, and sent it to Vilenius at Propaganda, but he didn't like it. We now sound more like BAUHAUS than hardcore. We had a good practice place, but some idiot nazis came there and made trouble and we had to leave. Mikkeli is Finland's third most violent city, and many people hate us here. If you send us a blank tape and money for postage, we'll send you our demos. Write: Vennu Hiltunen/ Vesitorninkatu 4/ 50130 Mikkeli 13/ Finland.



MAHO NEITSYT



Karl-Heinz (Germany's SCAPEGOATS) and Vote Vasko (Finland's frontman)

I don't know if you've heard the other Tampere band, POIKKEUSTILA, but they are one of the promising new bands from Finland. They are unknown abroad because they don't have any records out yet. They are much better and more genuine than many of the other Finnish hardcore bands, many of whom are into fashion. POIKKEUSTILA have played 5 gigs in their 1½ year history. They come from a suburb of Tampere called Hervanta. The line-up is Eppu/guitar, Kaisa/vocals, Himanen/drums, and Kalle/bass. Their average age is only 16, but already nazi skins have targeted them for a lot of trouble. Their early influences came from the BASTARDS because Eppu's brother Roitsu used to be in that band before they broke up last winter. Most of the songs are written by Eppu, with lyrics about war, cops, and violence, and their musical style is heavily influenced by DISORDER, CHAOS UK, and DISCHARGE-- fast and powerful. They recorded a couple of months ago, one song of which will be on the Lasta compilation EP (along with KANSAN UUTISET, HIC SYSTEEMI, BASTARDS, etc), and the other 5 songs will be released by Propaganda, perhaps



POIKKEUSTILA

on the Propaganda III album. Unfortunately, Eppu and Kalle have just joined KAAOS, so their future isn't sure. For more info, write: Eppu Piekainen/ Opiskelijankatu 36A 18/ 33720 Tampere 72/ FINLAND. That's it for now. Matti Saarinen/ Kaaos fanzine/ Jaakontie 4 as. 12/ 37800 Toijala/ FINLAND

- MIA new 12"....4.50
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GERMANY



HANNOVER—After centuries of almost nothing happening here, Hannover seems to have woken up from a deep sleep, and is getting more and more interesting for punks and skins from all over Germany.

First of all, the city that hosted the 2 famous punk meetings has attracted lots of kids because of the number of bands that play at the only venue, the independent youth center "Kornstrasse". Despite its more provincial character (as compared to Berlin, Hamburg, or Frankfurt), many well-known bands play here, just this year we've had from overseas D.O.A., M.D.C., from England TOY DOLLS, INSANE, ADICTS, PETER & TEST TUBE BABIES, WRETCHED from Italy, and Germany's BETON COMBO. There are some occasional quarrels between drunk skins and punks, but nobody starts fights. A lot of people know that about Hannover, and it's an important reason why they stay here.

Unlike 1-2 years ago, when the skins went "punk bashing" with British skins and soldiers, they now hang out together. There still is some of the "Hey Oi, I'm a big man, lookit my muscles", but it doesn't turn into violence. The Hannover skins, because of their friendliness with punks, have gotten a bad reputation from skins elsewhere in big cities, calling them "reds" or "commies". Fortunately, they're not

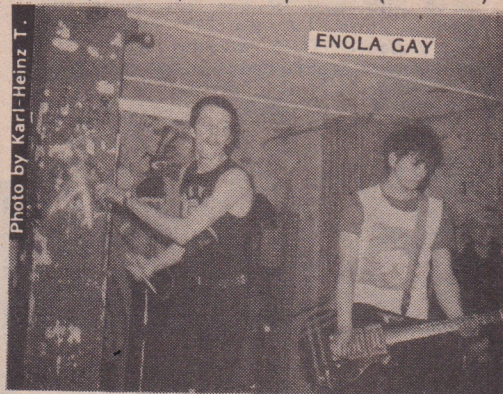
such stupid morons that they go running down the streets yelling "Sieg Heil!" or shouting the name of their favorite football team, or "Foreigners out!".

There is also in Hannover a political party that publishes a newspaper (not a zine), and organizes demonstrations and concerts. Their name is the Anarchist Pogo Party of Germany (APPD), and their paper's called "Poor Germany". What they write can't be taken seriously, as they do it just for fun and to keep the spirit of punk alive. They demand the right for everybody to be unemployed, more violence, and porn videos. They also want a Germany with the borders of 1237, make life an orgy, and obligatory military service for women, handicapped, and Jehovah's Witnesses. You can order the paper for 15¢/8p by writing: Armes Deutschland/ Lichtenbergplatz 4/ D-3000 Hannover 917 W Germany. There is a minimum order of 10 issues though, because otherwise it's too expensive.

The gigs by APPD feature German bands like 5 BIER, NEUROTIC ARSEHOLES, SICK PLEASURE, TOXOPLASMA, PHALLUS, REGEL, ENOLA GAY, RAZZIA, HAWAII 5-0, etc. Unfortunately, most German bands of today are 8000 times less professional than most American or English bands playing here. So many kids don't think they're worth supporting, and they don't draw well. Who knows why there aren't more bands that are possessed by their music and practicing like mad.

Now a look into the future: this summer we will have the third national punk meeting in Hannover, to be held on August 4. I hope it'll be lots of fun, without stupid fights between punks and skins from out of town, no harrassing of innocent people or provoking of cops. There will literally be thousands of cops there, who won't hesitate to draw their clubs or throw tear gas at command, so it's absolutely senseless to give them any fucking reason to kick the shit out of our heads.

Photo by Karl-Heinz T.



Well, I think that's it for now. I'm sure I forgot about half of what I wanted to write, but I can't help it. Hate mail goes to Ludwig/ c/o K. Schaper/ Muhlenkampstr. 63/ D-3050 Wunstorf 1/ W GERMANY.

RAZZIA



Photo by Karl-Heinz T.

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The original, undiluted magazine that the others copied. We still have a few of the 1977-78 issues left. They contain incendiary interviews and passionate photographs. Corrosive minimalist documentation of the only youth rebellion of the seventies: punk rock; the philosophy and culture, before the mass media takeover and inevitable cloning. (Issues #1, 5 and 10 are only available in the complete set.)

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BELGRADE-From the outset, punks here were pessimistic because they were totally boycotted by the mass media, and had numerous hassles with the police, government, and hooligans. This is in contrast to Ljubljana, where the youths and political organizations cooperate in putting on concerts, etc. We here couldn't imagine such things in our dreams. At our shows, the men who put on the gigs would cause all sorts of problems, like fucking with the sound, engaging in other rip-offs. The first big so-called 'punk rock concert' was called the "Punk Maskenbal", or Punk Masked Ball. It consisted of 20 bands, most of whom were shit, and an audience of poseurs. But the older scene was slowly dying by 1979, with the passivity of the crowds making it easier. At a RUTS concert, hooligans finished it off, beating up many punks.

But just when all seemed lost, along came a band called ARCHIVES FUN. They rejuvenated things singlehandedly, and Belgrade punk emerged from a long coma. The guitarist, Gvido, tried with all his strength to change things, and I for one want to thank him and let him know that he is not forgotten.

NECROPHILIA is one third of the big three which now lead the Belgrade scene. Their guitarist and song writer, Djura, can't count the amount of punches and kicks he has received because he looks so rebellious. They were banned from gigs, so they changed their name and did 2 DISORDER-like total chaos shows. One was illegal and only had 20 people at it. They (CIVILES) did this before anyone here had heard of DISCHARGE, DISORDER, or Finnish or American HC. Back again to the name NECROPHILIA, Djura was then able to finally show everyone his great talent,

for which he is now a cult figure. so now, they exist under hard conditions, without rehearsal space, not playing under their name, etc., which proves that the public here is still uneducated and ignorant. SOLUNIAN FRONT started in '77, and constantly changed line-ups until '79. Then in '81, they got a new singer, Ciga, who was in several other bands like URBAIN GUERRILLA, WINE CATALOG, etc. Their first gig was stopped because of

fighting amongst punks. But they have now developed from the ordinary to real heights, and their friendship with NECROPHILIA is bonded by their similar rebelliousness.

HERPES DISTRESS are a younger band (15- 16). They play good hardcore, and have only done a few gigs. We will see how they fare in the future. At last, something is happening in Belgrade. And I am happy for it. Rista.

P.S. This letter was translated by me, Tica. Rista is in jail today for writing graffiti in his factory: "There is no freedom/Fuck the system". But he will join us soon.

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Several issues ago, MRR received and printed a couple of scene reports about Argentina. We got them from someone who wrote from Los Angeles, claiming to be from Buenos Aires. Apparently, they were bogus. This 'Juan' obviously felt that it was a great trick, or else was not happy to see a worldwide network of punks developing. In any case, since no addresses were included in that 'report', no one spent any money writing off into nowhere, so the damage was minimal. One person who was very pissed though, is an Argentine punk named Ana Shapira, who wrote us after reading the 'report'. She has consented to put one together now, with the correct information on her scene. Here it is:

ARGENTINA: big clerical power, strong family tradition, repression, sexual discrimination, fascism, 30000 missing persons, 600% annual inflation rate, no dole, and mediocrity upon mediocrity. Knowing this, everybody should understand why there is not a huge punk population here. Resignation and Argies are old friends!

During the dictatorship, there were no places to play. Now, venues such as Machine, Einstein, Boogie Woogie, and Hard Rock exist under our new 'democracy'. Argies slam very violently, but punks are not violent in the streets. But, as we all know, punks are the mirror of society, and because of the brand new 'democracy', where everyone must look 'straight', there is no room for punks, except of course in jail.

There have been three bands playing regularly since 1979. Los VIOLADORES (Violators) had many censorship problems during the dictatorship because of their name, and were the first (and only) punk



PUNKS



ruide los que se amanan los teñales, alean las ca en democracia, amento a actuar publicamen



ESTOS CHICOS SON

lyrics by Los Baraja

Accomplices
And this is the legacy/It's what I have
An annihilated country/No conscience, no vision
[28 million accomplices]
Today the comments against repression abound
But just a few voices were heard
When the coup perished
They shouted at the demonstrations
But because the government allowed them
The mass feelings spring up again
A war or the victory of the Boca* is the same
The protest voices will stop sounding
If the people have wine, a car, and can procreate
[28 million accomplices]
Imperialism is repudiated out of piety
But the people watch amazed
At the Yankee's TV series in their homes
[28 million accomplices]
What was the demonstration for
If the government allowed it?
They were looking at you
Let you waste your energy
Shouting against the power.

*a soccer team



LOS PUNK DE LA PLATA



average age of 16, COMANDO SUICIDA who are hardcore, TUMBAS N.N. who have a CRUCIFIX influence, Los FUSEMILLES who play a RAMONES style but more raw and have a woman guitarist (a real rarity here), KAOS R.A. who are ex-RASIOSOS, and K.C.B. who have only played one gig. So, that's the extent of our poor but true Argentine punk scene. I will send more information next time. Los VIOLADORES will be playing in Cordoba (500 miles from the capital, and they may bring some new information).

Maria Schapira/ Hidalgo 1407 2°F/ Capital Buenos Aires/ ARGENTINA (1414)

LOS BARAJA
PUNK ROCK
SABADO
ABRIL 16 23.30 hs
TEATRO DE LA PIEDAD
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band to put out a record here. It contains 12 tracks and is in the older punk style. Los LAXANTES (SLF/WIRE influenced) and Los BARAJA are the other two, the latter finally settling on a singer who is one of the best that I have ever heard. They also have a 2-track demo, and come from La Plata, which is the capital of Buenos Aires province, 50 miles from the Federal Capital.

In 1983, some new bands formed; DIA D (D Day), who play pop/punk and are

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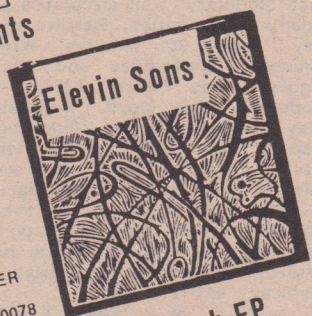
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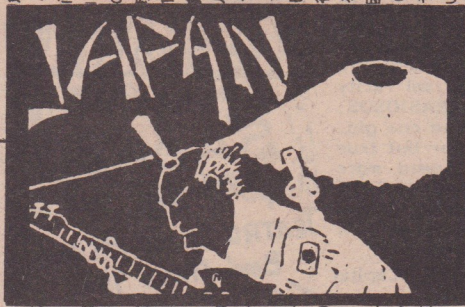
12 inch EP



8 Songs Mini LP



12 inch EP



The following are photographs and a description of a typical, long, live show here. This is an entirely different world from America, and you may be taken aback by how strange, imitative, and alien it seems. Maybe you won't be. At any rate, please read on.

O.X.Z.-The major problem with this starter band was a lack of synchronicity. However, there is some potential in the fast, unchanging drums, plodding (at times) bass, and untuned/over feedback guitar. The vocals are closer sounding to English than Japanese, and are done in a very popular scratchy, heavy, bear-like voice, perhaps originated by the Japanese band GISM. Incredibly redundant musical arrangements.



SEKIRI-These little bitches are obnoxious, and I think that's just what they want the crowd to think. With a name that translates as "Dysentery", and the harsh, high voices of a number of girls (usually 2), I had to conclude that they want every bit of its public's attention, even if it tends to get irritating to give it. They scream about school, teachers, social problems. They're in their late teens, and have signs of true originality and power in their forced noises. God knows the vocals carry. 6 members.



寺川京己 (19)

〒343 埼玉県越谷市相模町2-167 進士方

RITZ

SPERMA-Especially keen on what they wear at each performance, SPERMA is a flashy crowd pleaser, initially. They cover a number of past passions from the PLASMATICS to LED ZEPPLIN, and they also do an old X-RAY SPEX song (in Japanese). When I first saw this band, I was most appalled and shaken when the singer stripped down to her g-string and red fishnets, flinging her black pasties at the audience. Now I'm used to it, or I don't pay attention. Ryooichi (far left guitarist) is a close, helpful friend of mine on the Beat Crazy staff. This is a good band, strong in its unity and slightly eerie, commanding vocals. Her English pronunciation has improved greatly, and there's a lot more control than what I first heard.



ROSE JETTS-The two identical screamers in this set were so fucking cute that I had to sit back, smile, and laugh. They opened up with "Kill The Teacher" and sang in similar, inarticulate English throughout most of their playtime. There was Japanese mixed in too. They are very UK influenced, stompy, danceable, and possessing a dependable percussion player. The voices are (inevitably) reinforced, and very aggressive.



STAR CLUB-From Nagoya, this foursome is better-known than most on the show. They're often interviewed by Doll, the most popular, well-circulated fanzine in Japan's major cities. Despite the fact that they took 20 minutes warming up, arranging themselves and the swimming goggles they wore (???), the band produced some good, danceable music. They have quite a following, despite skeptics claim that they're "too British". Lots of action on stage, and some distinct melody lines caught my ear. I admit it-they did remind me of the late '70s, but the fun in the show started for me when they played. Audience participation quadrupled, and the lead vocalist was very physically expressive.



BONES-Heavy, cacophonous guitar; fast, driving drums; repetitive bass; vocals in English, repeating one-to-four lines again and again. Appropriate to slam to, when they don't miss their beats. Most cuts sound similar, and there is a constant reiteration of psychological turmoil from outside forces (in lyrics). The singer is something of a lead figure in some circles, and takes to screaming "Oi!", and having his fans reply in the same trite syllable. He and the bassist with the purple mohawk have literally cleared the dance floor with billy clubs (which are a real 'status symbol' to carry), and hurl glass Coke bottles into the concrete floor--shattering and frightening girls who crouch beneath benches. Really, who needs this? I was introduced to these guys by their buddies, who took me to my first gig here. I was pleased to make friends so quickly, but now realise that I disagree with the feeling they project. as Konishi-San told me during one of our conversations, "The message is need, but sometimes people don't need the message".

ZOUO-Very similar to BONES in musical style, yet I feel more well-practiced and together. These last 2 bands use the same vocal technique as O.X.Z.: throaty, somewhat monotonous, desperate, yet wanting control over the mass in front (as opposed to empathy, which I prefer). I think ZOUO's primary subject of verbal attack is war ("No more blood....No more blood"), yet I have trouble making out the words. The boy with the red mohawk in some of the ZOUO pics is my friend Jotaro, who sings for MOBS.



19才 私もス 奇な 知っ 田嶋 二か とい 一いつ

God Save The Punk

フ、ボッア、アバンキナル、ウッチャめっ

ちりみ。BはなるべくとるたてBEST。

AUSTRALIA



OK, it's about time you had a regular Australian scene report. This one deals mainly with Melbourne, where I live, plus bits & pieces I hear about other cities. Melbourne has arguably the best scene in the country, and the bands around now have finally shrugged off mimicking English bands and have their own sound. There are many styles of punk played here, and the bands sound different from each other. I think for the first time our bands can claim to be as good as any punk bands in the world.

We have gigs every Friday night at a place called the Helter Skelter, with 3 bands each show. About the bands: **DEPRESSION** would seem to be the best known Australian band. They have released one EP, and are on the new MRR comp lp, as well as having a tape released a year and a half ago by *Regression* fanzine. They've been together over 2 years, and when they first started were very influenced by (dare I say it) **DISCHARGE** and **G.B.H.**, but quickly developed their own style which is a bit slower and heavy sounding. They are going to release an LP at some point in the near future. You can write them at: 25 Mimosa Rd/ Carnegie 3163/ Victoria/ Australia.



CIVIL DISSIDENT are a thrash band in the American mold. They've also been around for about 2 years in one form or another. They've released a tape called "The 4th Rate American Thrash Tape". Tracey and Dave came from another band called **MAD FLOWERS**, which saw the 2 bands swap bass and drum players. I don't know if they get a fair go in the scene, as they've been outspoken. All CD songs are very thought provoking. Write them at: P.O. Box 3/ Mt Evelyn/ Victoria 3796/ Australia. They will have a few tracks on the compilation LP *Pushead* is putting together.



At a gig

The **BODIES** have released a tape which is studio recorded on one side, live on the other. Since then, they threw out their singer, and are not doing thrash anymore because too many bands do. I personally think they are a lot better now. They've recorded 5 tracks for an EP, and Dave (bass) is putting together a compilation video of Aussie bands (17 so far). Write him at: 40 Donax Rd/ Corio 3214/ Victoria/ Australia.

PERMANENT DAMAGE are one of the newer bands around, and are building up quite a following. After starting as quite thrasy, they've now slowed down and become tighter, with a hard/heavy sound. They mix some average paced songs with thrash. I haven't got an address for them, but if you write me (address at end of article), I'll pass it on to them.

VICIOUS CIRCLE



VICIOUS CIRCLE is another new band, and as I play bass, I won't go into too much detail. Basically, we mix thrash with slower stuff and sing about stuff we feel strongly about. We've recorded a few tracks for a Melbourne comp (which I'll write about soon). to get in touch, write to my address.

PSYCHOTIC MANIAC are a fun band, with a singer who is a bit of a character. They are close friends with **DEPRESSION**, and don't seem to play without them. You can contact them at **DEPRESSION's** address. They haven't recorded yet, and don't know if they intend to.

PSYCHOTIC MANIAC



MURDER MURDER SUICIDE are a slower **ZOUNDS-** type band who released a 5-song tape, but haven't played many gigs yet. The **MESS** have been around a while in some form, but keep disappearing. They used to be a sort of unorganized **CHAOS** UK noise type, but slowed down and became clearer. There are also other bands such as the **TRIBE** (from Geelong, as are the **BODIES**), **THRUSH**. Then there's **I SPIT ON YOUR GRAVE**, who are no longer punk.

A compilation of Melbourne bands is currently being put together by a chap who used to sing for **END RESULT** (who I heard may be reforming with different people), namely Paul Conroy. It's to be called *Under The Garden State*, and should be done by the time you read this.

At the moment there are 2 fanzines in Melbourne: *Regression* (my zine), and an excellent zine by Dean called *Greedy & Pathetic* (9/46 Greeves St/ St Kilda/ Victoria/ Australia).

There is a **CRASS** art exhibition starting now, that will run for 2 months. Bands will be playing there, as well as lots of displays, etc.

Now on to other parts of Australia. **PERDITION** have a 5-song EP coming out shortly. It's a killer! So contact Mark Hayes/ 20 Kym St/ Athelstone, S.A./ Australia. **PERDITION** are a fine Adelaide band who've released a 13-track tape, and often play in Melbourne. Also recently playing here was another worthwhile Adelaide band called **RIBCAGE WRESTLERS** (sort of a cross between **MEATMEN** and **BUTTHOLE SURFERS**). A good Adelaide zine is **D.N.A.** (c/o the Record Factory/ 6 Rundle Arcade/ Adelaide 5000/ S.A., Australia. Other Adelaide bands are the **MUTANTS**, **SUBDEK**, **DESECRATED RELICS**.



Perth is dead. Lots of skins who like to bash punks, therefore a lot of Perth punks are moving to Melbourne.

I had a visit from a bloke from Canberra recently, and he says there's a fair deal of punks in the capital city, but most are very Oi oriented and have yet to open their minds to U.S. and European HC. A decent band though is **4-MINUTE WARNING**, so write them if you wanna find out what goes on in Canberra (20 Dryandra St/ O'Connor A.C.T. 2601/ Australia).

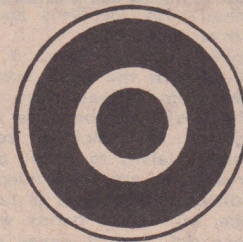
The Sydney scene has a few bands but seems a bit untogether. It's a big city, bigger than Melbourne, so I can't really say much about it coz I don't know about it. Here's some people you can write to if you wanna find out: Bruce Griffiths (Trousers In Action zine)/ c/o Phantom Records/ 373 Pitt St/ Sydney 2000/ N.S.W. Australia, or Colin (a member of **VIGIL-ANTI**)/ 31 Ann St/ Surry Hills 2010/ N.S.W. Australia, or Chris (of **EXECUTION MASKS**)/ 17 Kerry Ave/ Epping/ N.S.W. Australia, or **BOX OF FISH**/ 1/49 Barcom Ave/ Kings Cross/ N.S.W. Australia.

To end, I will say that Australia has bands that are worth checking out and who contain their own form of originality and are trying to achieve something, so if people overseas take an interest in us, then perhaps we might get the exposure and boost that we need to really get things happening. There are a few dedicated people here in bands and involved in other ways who are gradually giving Australia an identity, so please write to the people I've given addresses of and check out what we've got to offer.

Some other useful addresses are: David Ross (CIVIL DISSIDENT and radio show)/ 3 York Ct/ Heathmont 3135/ Victoria. Alasdair (letter writer up to his ears)/ 12 Clifton St/ Nedlands 6009/ W.A. Then there's Marek (RIBCAGE WRESTLER and zine)/ 6/46 Gladstone Rd/ Mile End 5031/ S.A. Next is Simon Butcher (cassette zine)/ 29 Billing/ Whyalla Playford/ S.A. Paul Lindsay (singer of **VICIOUS CIRCLE** and half of **Greedy & Pathetic**)/ 14 Lord Ct/ Braybrook/ Victoria. That'll do it for now. Cheers?

Alby/ 19 McKinley Ave/ Malvern 3144/ Victoria/ Australia.

TARGET VIDEO



Another journalistic endeavor
by Brian Edge

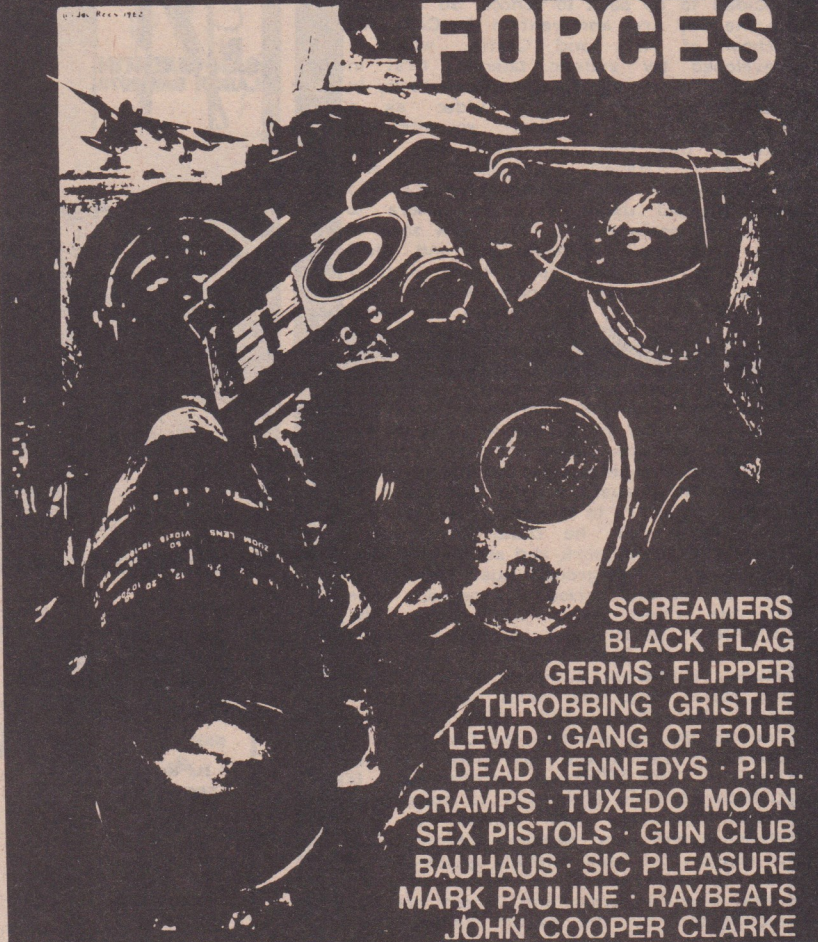
Music video. What's the first thing that comes to mind? MTV right? Nicely choreographed, mega-buck, sensationalistic deceptions designed to coerce the impressionable viewer to purchase all products bearing that particular group's logo or moniker. Images on the screen make women appear like Barbie dolls, eager to "make it" with the whole world, make materialistic possessions appear to solve everyone's problems, and make male band members appear as God's gift to humankind. Conspicuously absent is anything of value.

Now picture this-- brutal, intense machine-gun fire, seemingly endless, blasting against a rapid-fire montage: an alcoholic woman rising unsteadily from bed, drink in hand; a symphony orchestra performing the national anthem; BLONDIE in performance; an island woman with a can of Hawaiian Punch; a diapered baby's bottom. Then a raw, angry rock 'n' roll sound takes over. Shots of lush jungle, yellow cabs on packed streets, and army tanks in action. Horrifying war scenes, wounded men laid out, half-sheeted on the ground. Political assassinations. A burning cross surrounded by kkk. Interviews with people with something intelligent to say. And of course, footage of bands. AND WHAT BANDS! Some of the most incredible musical groups ever, like the AVENGERS, BAD BRAINS, BLACK FLAG, DILS, GERMS, NUNS, SEX PISTOLS, SCREAMERS, and the WEIRDOS. But who's responsible for all this? Surely this could never be on TV? There couldn't possibly be a market for this kind of thing. Or could there? Joe Rees thinks so. Joe Rees made the montage described above. Joe Rees runs Target Video.

Target Video is a San Francisco based studio whose main concern is videotaping performance artists, particularly original, raw, volatile artists/musicians. Dating back to 1977, Target has a collection of some 350 tapes that offer the most complete documentation of the U.S. punk/new wave (when it wasn't a bad word) movement, with many English noteworthies as well. Many after-hours parties were held at Target's studios to tape these artists (on "home turf" so to speak) and to show completed videos. Other times the bands were shot on location, from the Mabuhay to the Elite Club in S.F., and many other places around the U.S. and Europe. Originally the completed videos, or montages as they're called, were just shown in a few clubs around the U.S. and on a cable television show in S.F. But in 1980 Target went to Europe to show its tapes and things started picking up. The response to the videos there was overwhelming and has led to a worldwide distribution of selected tapes, available through underground record stores and mail order.



UNDERGROUND FORCES



SCREAMERS
BLACK FLAG
GERMS · FLIPPER
THROBBING GRISTLE
LEWD · GANG OF FOUR
DEAD KENNEDYS · P.I.L.
CRAMPS · TUXEDO MOON
SEX PISTOLS · GUN CLUB
BAUHAUS · SIC PLEASURE
MARK PAULINE · RAYBEATS
JOHN COOPER CLARKE



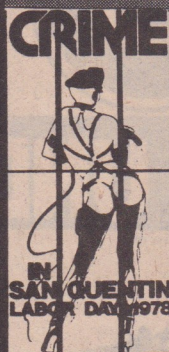
I talked with Joe Rees about Target and how it all began.

"I grew up in Iowa. I was very interested in both the music scene and the art scene while I was growing up (late '50s--early '60s). At the same time that I started getting into rock 'n' roll music I found I had a talent to draw, and since I was interested in art, I decided that that was the direction I wanted to take. I used to practice with some bands when I was 14-15 years old, but it never really went anywhere. I could never really get along with the Midwest, never really conform enough to fit in, so I was always in some kind of trouble. I was constantly on edge, so I was attracted to what was considered radical or rebel-type music in those times. DUANE EDDY AND THE REBELS comes to mind. Well, after a confrontation with the law, I was given the choice of probation and reform school or enter the military, so I joined the Navy. After about a year in the Navy I developed heavy emotional problems trying to adjust to that kind of lifestyle. I tried to run away from it, attempted suicide a couple of times, and was placed in a hospital in San Diego under psychiatric care for about a year. I finally convinced them that the best thing for me was to be let out of the military and that was what happened. I ran around California and Arizona for about a year, experimenting with drugs and so on, and when I got all that straightened out, I decided to go back to school. So I moved to the Bay Area and went to the California School of Arts and Crafts, where I developed my artistic talents, first in painting, then sculpture, and eventually in performance art, using video as a backdrop with musical soundtracks. Around this time ('73-'74) I met John Gullick, Dave Caruthers, and Sue & Sally (who later formed the MUTANTS) and started using a video camera to document performances. They saw some of the videotaped performances and liked them, so I started taping some of their work, which in the beginning wasn't really musical, but they then formed the group the MUTANTS."

Joe graduated from the California School of Arts and Crafts (MFA '73) and took a teaching job at the Academy of Art in San Francisco. Upset about the working conditions, he helped form a union, which subsequently caused himself and about 35 other instructors to be fired. Since he was now unemployed, he could devote more time to his video work and started working closely with underground music groups. It was during this period that perhaps some of the finest work was done. The MUTANTS' performance at the California School for the Deaf is one such piece. The young, exuberant audience couldn't hear the music, but you could see on their faces that they could really FEEL it. Another moving effort is the CRAMPS and MUTANTS show at the Napa State Mental Hospital. The difference between what is considered sane and what is considered insane becomes very minimal as the audience and band members interact. And of course, the band CRIME's appearance at San Quentin Prison, decked out in their dark blue uniforms and silver badges, highlighted by the warden telling them that he wasn't going to be responsible if they were held captive. These are just a few highlights of the countless memorable performances that Target has chronicled over the years.

But, back to where we were, with Joe describing the underground art movement and how it started.

"At this time ('74, '75, '76) there was a large so-called "intellectual" art



CRIME IN SAN QUENTIN SEPT. 4, 1978

PHOTO: JILL/TARGET



DILS

movement happening. Performance art had started to develop, but it was still extremely sophisticated and esoteric, all confined to the intellectual art community. It was very dry, stagnant, and closed off from the public. There were still lots of young people that were interested and trying to approach it, but it seemed like a very closed situation. It was quite unrewarding because you were always struggling to be involved with this group of elitists. There was no real freedom, no open comraderie, it was like everyone was competing to be acknowledged. I was very disenchanted. I wanted to start an alternative space, which I did, and called it Target Video. A lot of other people were feeling the same kind of attitude and they wanted to be involved in something like that. The idea was to give a space, an environment, for people to be able to perform. A space outside of this closed system that we were facing, where we could have a good time and enjoy ourselves, to express the type of political and social ideas that were going on, without worrying about whether it was going to be accepted or not. The whole concept was a development of a personalized language. There were other so-called alternative spaces in the Bay Area, but they were definitely practicing the New-York style intellectual rules and regulations. Target Video was nothing more than a hole in the wall for a bunch of refugees. But it turned out that that kind of situation spawned the most unique and original concepts that were happening, and it started growing along with the punk community, and this 'thing' developed into a movement. A movement I would still consider the most incredible coming together of people who were involved with music, graphics, art of all kinds, and magazines that has ever happened. There was a network that was being built that attracted people from all over the U.S. and Europe. Target Video became the focus point of the development of video in the underground. As the events unfolded and the intensity built, we were there. We had a staff of hard-working volunteers and started documenting and working with a lot of artists that were involved with this phenomenal movement. People were really into doing things, not just one thing but many things. There was an incredible desire to be a part of it all and this great energy and acceptance."

Along with this great energy came a need to find an outlet for this information, a means of reaching more people. Joe describes how this evolved.

"I approached cable channel 25 in San Francisco ('78) with the idea of doing a 30 minute music and community information show. It was accepted, lasted a little over a year, and met with a fair amount of success. In that period of time we expanded to an hour format. Towards the end, the biggest problem was purely financial. Since the station wasn't commercial there was no support and I couldn't afford to do an hour show every week. I decided that that wasn't a direction I could go in, so I decided to take the show on tour and see what would happen. I would compile footage into 1 or 2 hour packages and show them at clubs around the U.S., charging a couple of bucks at the door. Then we were approached by a French cultural organization, FNAC, in 1980. They wanted Target to come to Europe and show some of our material there. Well we did, and over about a month and a half we wound up touring 12-14 little cities in France. I was amazed by the positive response to the videos and we ended up going back to

IRAN I ROLL **JAN 12** **ROCK**
2:30 - 4:00 am

AFTER HOURS



TARGET 678 So. Van Ness at 18th

TARGET VIDEO
ELECTRONIC CINEMA
ROTE FABRIK

THURSDAY 2 DECEMBER 1982
20th ANN. CELEBRITY M-FR

THEATRE OF HATE
DEAD KENNEDYS
MARK PAULINE
TUXEDO MOON
SEX PISTOLS
P.I.L.
X
CRAMPS
KILLING JOKE
MAGY POP
BOMBERS
ETC.



Europe quite often. Over 3 1/2 years (1980 on) we ended up covering 14 different countries and had some 220 shows. All over Europe, Norway, Finland, Czechoslovakia, Hungary, Sweden, Spain, Italy, Germany, Holland, France, England. Also Australia and Japan. These were public showings, booked as a group would be, in clubs, auditoriums, and cultural centers, shown on a 25 foot screen with a 3000 watt PA system. I always tried to avoid a sit-down type of viewing, I wanted it to be treated more like a live event, and videotape gave you that 'you-are-there' feeling. The footage was mostly of California and U.S. groups but there was no language barrier. Everyone seemed to pick up the feeling, the message so to speak, regardless if they could understand the 'words'."

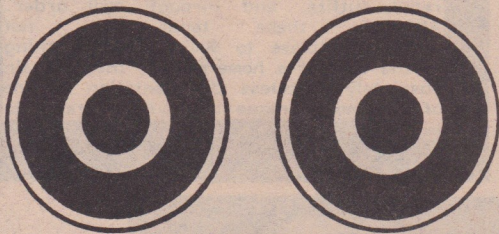
From public showings around the globe to the privacy of your own home. That's what Target is working on now. Since commercial television's re-editing and re-locating of what little stuff Joe had given them (far removing it from the real experience) left a bad taste in his mouth, he wanted nothing further to do with it, so he decided to make his own programming and distribute it. Since he already had an immense library of tapes, it was just a matter of compiling the best footage together and marketing the finished product. Contracts have been used since the beginning and are presented to the artist(s) involved. The majority of the contracts deal with a percentage going to the group, this percentage usually being as good as or better than ones obtained from record companies. The contracts are based on each individual production. Once the costs involved in that production have been recouped (typically \$1500-2000), the percentage payments to the artist(s) starts. At the start of this year Target started distributing selected tapes for home use. These tapes are available on VHS and BETA, approximately one hour long, and produced for broadcast quality. They are available through local underground record stores, some video retail outfits, and through mail order. Although these tapes are not inexpensive (close to \$40), to say nothing of the cost of a home player, they contain absolutely priceless documentation of one of the most unique and vital periods in music.



And how has Joe and Target managed to keep going all these years?

"A lot of things have shifted, but I still have a great passion for the same type of ideals as when I first started. I haven't given up and given all my stuff to commerciality or locked everything up in some archives somewhere. The European response is what really kept me going. I would give shows, in the U.S. and get 100-200 people, but in Europe it was much bigger. Like at one show in France there were 1800 people! There's kind of a mystique about the early California scene there, everywhere I go I get asked about it. And the people that have responded after seeing the tapes or buying them have been very positive. It's a real personal relationship. It's about putting material out to people who are real excited about it and they respond to it. It makes sense to me to do it. I'm interested in people's responses and how they react to it. Also, I think it's important to show people bands they have never seen, like U.S. bands in the European showings, so they will look for them when they do come over. Bands like the DEAD KENNEDYS, BLACK FLAG, and GUN CLUB were all shown over in Europe on tape before they went over there. And say someone buys a record of, or hears about, some group that's no longer around, they can buy the videotape for the visual experience."

"I think groups should put 1,2,3, or 4 songs on a tape, maybe it'll go somewhere, maybe it won't, but there is a place where someone will see it. It's a way to communicate. Use the energy and information as a tool and not let it become a dictating force. I'm still amazed at the boring, repetitive stuff on TV and people accept it. If there's a market for pornography, racism, sexism, why not a bit of radical music and idealism? But most people won't stick their neck out and take a chance. I think a lot of people are disillusioned in thinking that the only reward is a monetary one. I started out trying to create an alternative and develop a personalized language, and I think I have, and I think it will grow."



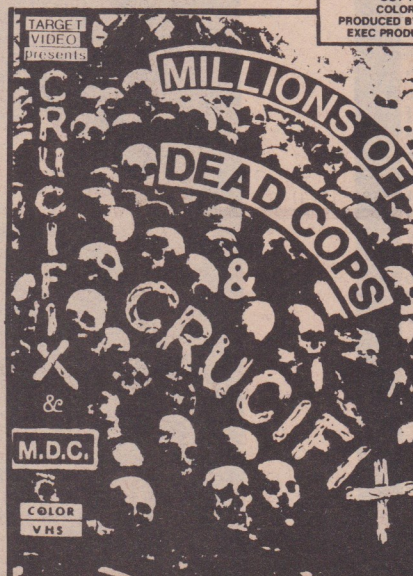
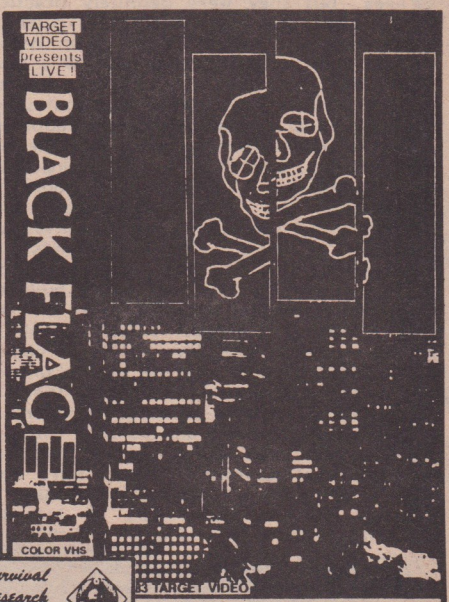
Other interesting video material worth checking out that I know about is Flipside magazine's "video fanzines", "Media Blitz" on La Mirada cable channel 19 (also Flipside project), and Dirk Dirksen's (longtime S.F. underground promoter) TV show on cable channel 6 in San Francisco.

Joe encourages groups/artists to contact him for videotaping. Interested distributors are also welcome. Target is also expanding its staff and all interested people should send resumes or inquiries to address below.

Address all correspondence to: Target Video 678 South Van Ness, S.F., CA 94110

If you are a video artist and would like your material distributed contact Target also.

Alpha video duplication is at the same address and offers low-cost, high-quality video duplication.





REVIEWERS
 (JB) JEFF BALE
 (Jel) JELLO B.
 (Pus) PUSHEAD
 (RS) RUTH SCHWARTZ
 (SS) STEVE SPINALI
 (TY) TIM YOHANNAN

If you want your stuff reviewed, please
 send all 'for sale' records and tapes to
 JEFF BALE, MAXIMUM ROCK REVIEW
 EDITOR, BOX 5760, BERKELEY, CA 94709.
 If you want it reviewed and given airplay
 on the radio show, send two copies to TIM
 Y. MAXIMUM ROCK'N'ROLL, BOX 288,
 BERKELEY, CA 94701.

U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S.

A.T.G. - "Children shouldn't Play with Dead Things" cassette

AGAINST THE GRAIN are an intense band with an amazingly
 raw singer. Their material is in the non-melodic vein, whether
 fast and punky or slow and pet-rockish, and the guitar tone is
 nicely distorted. (JB)
 (Address lost--please contact us!)

AEROBIC DEATH - "E.S.G." cassette

Galloping drums, weird structures, and snarly-ass vocals are
 the hallmarks of AEROBIC DEATH's thrashy attack. They sound
 sort of like the early MEAT PUPPETS, right down to a slight
 GRATEFUL DEAD influence. "Ten Minute Fart" is the best song
 title. (TY)

(The Farm--P.O. Box 95123--Seattle, WA 98145)

ANTI - "God Can't Bounce" LP

This selection of material, recorded between 1982 and 83,
 both reveals ANTI's strong points and suggests areas for
 improvement. The upbeat compositions (like "We Will Die") and
 the short thrashers seem to burst with energy, while others
 (like "Media Scam" and "Backfire Bomber") seem lethargic and
 just sort of sit there. A decent, though inconsistent, release.
 (SS)

(New Underground--4305 W. 153rd St.--Lawndale, CA 90260)

ART THIEVES - "Blank Faces" cassette

The ART THIEVES have quite a distinctive sound for a
 thrash band, due both to their raspy vocals (which remind me
 quite a bit of RIBZY's) and their tasty, tight, and somewhat
 inventive song structures. Definitely a winner. (TY)
 (Joel--501 Cherry St.--Green Bay, WI 54301)

AUTHENTIC VIRTUES - cassette

Sort of a modern day rhythm-machine version of a band one
 might have found on the bizarre 60's label E.S.P., along with
 the FUGS, the GODZ, and especially PEARLS BEFORE SWINE.
 Rhythms and electronic organ dominate their garage-level
 instrumental attack, with lots of noticeable 60's tinges.
 Actually, I think there are vocals, but just off-mike. (TY)
 (393 Miles Ave.--Yuba City, CA 95991)

BATTALION OF SAINTS - "Second Coming" LP

Was it worth the wait? Fuck yes, says I! Song after song
 kicks ass with a Metal-punk sound that doesn't teeter over too
 far into lame guitar sololand. Lots of power, a tight delivery,
 and especially intense vocals add up to a great release from the
 BATS. (TY)

(Neutrons--2015 Meade Ave.--San Diego, CA 92116)

BREATHER - "Loves and Disloves" LP

I think this falls into the industrial category because of its
 starkness, repetitive rhythms, loops of breaking glass, and
 obsession with radiation death, but it's much more musical than
 most industrial music. "Maya" has a wonderful rhythm (even if
 the vocals sound too much like JOY DIVISION's Ian Curtis),
 but it was this song that got me to listen to all of it, many
 times. A compelling effort, eerie and rather listenable. (RS)
 (Sonic Incision--P.O. Box 881974--S.F., CA 94188-1974)

CERTAIN DEATH - "Granny's on the S.W.A.T. Team" cassette

Crunching metallic punk of the Midwest variety. Most of the
 lyrics are good, and occasionally even unique (as in the title
 song). They also send out an informative monthly newsletter.
 (Jel)

(\$2.98 to Danny Sleaze--12156 Greenwood Ave.--Blue Island, IL 60406)

CHILDREN'S CRUSADE - cassette

Two former members of thrashers STARVATION ARMY and
 another group called PARIS IN THE SPRING team up again (one
 on vocals, the other on all instruments), this time to produce
 some ominous, dirge-like STOOGES material. I found it
 somewhat less than moving, as is usually the case with studio
 projects. (TY)

(1269 Nash Ave.--Elyria, OH 44035)

CAPITL - cassette

Ian MacKaye-ish vocals, accompanied by crude, fairly
 standard buzzsaw thrash. CAPITL play well, but they never
 really cut loose. (TY)

(Black & White--P.O. Box 7168--Albany, NY 12224)

CORROSION OF CONFORMITY - "Eye for an Eye" LP

Wild, abrasive power that blares out with growling punches
 of intensity. Snarling guitar distortion and rapid chord changes
 smack down crucial crunches of feverous exertion, as vocalist
 Eric rasps out harsh grumbles of throat-bruising ferocity. Fast
 thrash with raw sonic slaughterings of chaos, thrusted with
 convulsions of strong lyrical stamina. Only a few bands can
 excite with C.O.C.'s tough-sounding power. Earth-shattering
 and ear-blasting. (Pus)

(No Core--P.O. Box 5091--Raleigh, NC 27607)

CORSAIRS - "Today" 12" EP

I can see Greg Shaw having multiple orgasms over this one!
 The CORSAIRS play soft, 60's-inspired pop with some decent
 melodies and harmonies, but the wimpoid overall sound and
 obtrusive piano severely detract from their potential appeal.
 Someone should crank up their guitar amp and trash the
 keyboards. (JB)

(Music Rage--P.O. Box 3178--N. Hollywood, CA 91609)

DASH & THE RIP-ROCKS - "Live Angst" cassette

The drawbacks of a live release--low fidelity and unclear
 sound--come to the fore here, but DASH and company have
 lots of power, which will hopefully come to the fore if and when
 they go into a regular studio. They play snappy and sometimes
 creative thrash, with lyrics geared toward making the average
 coal miner as angry as he ought to be. (TY)

(\$3 to Rat Deco--436 Pennsylvania Ave.--Morgantown, WV 26505)

DEATH PIGGY - "Love War" EP

An unusual release, both musically and lyrically. DEATH
 PIGGY's sound is dischordant and diverse, and ranges from
 relatively straightforward funnypunk with weird vocals (like
 "Fat Man" and "No Prob Dude") to off the wall raps ("Eat the
 People") to brief acapella chants ("G.O.D. spells God") to
 permutations of the above ("Mangoes and Goats" and "Splatter
 Flicks"). Not at all typical. (JB)

(\$2.75 to DSI--Box 346--Dunn Loring, VA 22027)

DEBAUCHE - "Maturation" cassette

Most of DEBAUCHE's five songs are characterized by their
 length (long), tempo (medium), vocals (growly), style (Metal
 punk), and innovation (synth). Not my main thing, but a
 welcome departure. (TY)

(3 W. Noyes--Arlington Heights, IL 60005)

DIAMANDA GÁLÁS - LP

DIAMANDA GÁLÁS is a performance artist who relies on
 multi-layered vocal effects à la LAURIE ANDERSON, but
 whereas the latter speaks in soothing tones, GÁLÁS screams,
 gags, and shrieks in the piercing ONOesque tones of an animal
 being electrocuted. While smoother and less intense than her
 previous 12", this album is essential for addicts of the truly
 primal. Besides, it's the only record I've heard lately that's left
 me standing in the middle of my bedroom sweating and staring
 at the wall. (Jel)

(Metalanguage--2639 Russell St.--Berkeley, CA 94705)

DIE KREUZEN - "Die Kreuzen" LP

This is fucking great! This is fucking great! This is fucking
 great! This is fucking great! This is fucking great! This is
 fucking great! This is fucking great! This is fucking great!
 This is fucking great! This is fucking great! This is fucking
 great! This is fucking great! (TY)

(Touch & Go--P.O. Box 716--Maumee, OH 43537)

DROOGS - "Change is Gonna Come/Waitin' for My Man"

This new DROOGS 45 features a classic 60's-inspired original with belligerent singing, loud guitars, and boss background vocals in the choruses. The B-side has a suitably raunched-out live version of the old VELVET UNDERGROUND chestnut. "Change..." is truly wonderful. (JB)
(Plug n Socket--P.O. Box DH--Van Nuys, CA 91412-1520)

EAST BAY RAY - "Trouble in Town/Poison Heart"

The first solo effort from DEAD KENNEDYS guitarist East Bay Ray, and it's a good 'un. "Trouble..." would make a good theme song for a spaghetti Western, with its plucky Spanish-flavored guitar, siren-like backing vocals, and plaintive singing; "Poison Heart" is a bittersweet, atmospheric number with some semi-psych guitar. Tuneful and original. (JB)
(Alternative Tentacles--P.O. Box 11458--S.F., CA 94101)

EFFIGIES - "For Ever Grounded" LP

On this album, the EFFIGIES continue to develop musically, though not everyone will view this development positively. The material here is pretty diverse. Most of it has a post-punky feel and emphasizes Earl's metallic guitar playing; only a few songs are in the traditional EFFIGIES vein ("Patternless", "Rather See None", etc.). I personally prefer these latter, but the other cuts have grown on me with repeated listens. (JB)
(Ruthless/Enigma--P.O. Box 2896--Torrance, CA 90509)

EVASIONS - "Son of Surf" LP

Surf instrumentals are cool. Any hardcore musician who wants to branch out and play something besides HM should check out this type of music. The EVASIONS 14-song semi-picture disc is part of a growing 60's punk-style revival movement. These guys write almost all of their own material, unlike their better-known contemporaries like JON & THE NIGHTRIDERS. Banzai! (Jel)
(Soif; contact P.O. Box 101--1958 Sunset Cliffs Blvd.--Ocean Beach, CA 92107)

EXOTIC HIPSTERS - "Surf on the Rocks" cassette

A garage tape from a garage band. There are a couple of instrumentals in the surf style, two other tunes that borrow heavily from 60's garage pop, and a bizarre cover of NO ALTERNATIVE's "Johnny Got his Gun", which they make almost unrecognizable. (TY)
(207 First St.--San Rafael, CA 94901)

FACTION - "Corpse in Disguise" EP

"Corpse in Disguise" comes out as a MISFITS-influenced tune with an unrefined rocky sound. It's got all the catches and hooks, but like most FACTION melodies it lacks something which is hard to put the finger on. The entire EP has a Metal/Rock flavor, though the lyrics are getting more intelligent with each release. The FACTION drive a powerful, energetic set live; in the studio, what emerges isn't usually the same. A young band that's bound to grow. (Pus)
(I.M.--2349 Carlton Ave.--San Jose, CA 95124)

FINAL WARNING - "Out of Sight, Out of Mind" EP

Maximum exhibits of brutal force zoom in turbulent aggression, as this Portland-based band savagely grinds out a storming spasm. A vibrant, discharging guitar sonance drives raucous melodies, swift and fluid, with metallic decibels that piledrive a crude invasion of exhilarating iron licks. A tight new outfit with outrageous appeal, so don't pass this one up. (Pus)
(Fatal Erection--2110 N.E. 13th, Apt. E--Portland, OR 97212)

FISH KARMA - "To Hell with Love..." cassette

Finally, an heir-apparent to the DRIVING STUPID! What is it about Arizona that creates such warped people? Their music is your basic FUGS-style electric grunge-folk, and their lyrics feature some of the meanest put-downs of American consumer culture that I've heard in years. Includes "God is a Groovy Guy", "Pieces of my Poodle", and "Cow of my Dreams". (Jel)
(c/o Al Perry--733 E. Pastime #A--Tucson, AZ 85719)

FLAG OF DEMOCRACY - "Love Songs" EP

An incredibly intense thrash blast from F.O.D. The guitar buzz is piercing, the overall instrumental attack is ultra-tight, and the Biafraesque vocals are exceptionally demented. Along with D.R.I., GANG GREEN, WHITE CROSS, and a few others, these guys leave the rest of America's current thrash bands spinning their wheels in deep ruts. (JB)
(Speed of Sound--P.O. Box 16117--Philadelphia, PA 19114-0117)

JOHNNY FOREVER - "Rock the Cemetary/Youth Drug"

This is what happens when garage rock 'n' rollers try to make a post-punk record, and I'm not sure whether I like it or not. The flip is more straightforward, so it could appeal to closet Jeff Bale types. (Jel)
(Liver; no address)

GÖNE-HEADS - "6 Lame Songs" cassette

They claim to be some former GRIM REALITY members, but I'm pretty sure Jello slipped in some rare early HALF JAPANESE tape to fool me. It has that totally primitive, raw, and untogetherness feel...that "we suck and we don't care" attitude. Bonkers. (TY)
(761 Holbrook Pl.--Sunnyvale, CA 94087)

G.R.I.M. - "Getting Revenge in 'Merica" 12" EP

Living up to their name, the G.R.I.M. produce some very down and depressing stuff. Their dark outlook is projected by slowish Metal-laden punk and an occasional thrasher, as well as negative-outlook lyrics. I guess they're bummed out. (TY)
(Mystic--6277 Selma--Hollywood, CA 90028)

HONEYMOON KILLERS - "Uncut! Uncensored!" cassette

A screeching pet rock cousin to New York's current school of avant-noise bands. The difference here is their fondness for trashing 50's standards. "Who Do You Love" and "Ubangi Stomp" have never been abused quite like this before. Nice packaging, too. (Jel)
(534 E. 6th St., basement--N.Y., NY 10009)

HÜSKER DÜ - "Zen Arcade" double LP

A totally impressive release! Most bands have a hard enough time putting out a single album without filler, but these guys have managed to fill all four sides here with catchy, powerful, and musical songs....real songs. The singing wails, the Oriental psych guitars shine, and the rhythm crunches. It also sounds as if they've been listening to the psychedelic-period BYRDS lately, because there are a few reversed tracks for instrumental background included. Tremendous! (TY)
(SST--P.O. Box 1--Lawndale, CA 90260)

IDLE WORSHIP - "Now I Know" cassette

From a vocal standpoint, this is like a rawer version of early PERE UBU....or maybe CAPTAIN BEEFHEART. Otherwise, IDLE WORSHIP have a goofy sort of straight-ahead garage attack. (TY)
(Rick Lewis--204 W. 4th--Olympia, WA 98502)

KAOS - "Adding Insult to Injury" cassette

There's quite a lot of variety to this garage band (outside of the overused name). The songs sometimes have real neat hooks, and are enhanced by quirky things like harmonicas! Interesting topics, too. (TY)
(1261 E. Tunis--Pensacola, FL 32503)

LEFT - "Hell, It's the World" 12" EP

The best band on Bona Fide's "Train to Disaster" album returns with their own 12" release. "You're So" was a distorted 60's punk blast, but here they merge elements from 70's and 80's punk in an extremely effective way. The production is crude enough to highlight their garage tendencies, and the songs are both powerful and original. A sure winner. (JB)
(Bona Fide--P.O. Box 180--Red Lion, PA 17356)

M.D.C. - "Chicken Squawk" EP

M.D.C. deliver a funnypunk classic in "Chicken Squawk", an uproarious C & W thrash tune which belies a more serious argument for vegetarianism--it even has banjo lead breaks! On the flip, "Kleptomaniac" rates as a strong, catchy thrasher, although "Death of a Nun" suffers from lackluster performance and production values. A mandatory EP, however, and the fold-out sleeve is extremely interesting and informative. (SS)
(R Radical--2440 16th St. #103--San Francisco, CA 94103)

MASSACRE GUYS - "Behind the 8 Ball" EP

I was anticipating a jazzier sound from these Utahans, but this strangely-produced EP contains fast thrash with periodic, unexpected stops and starts and fluid instrumentation. The lyrics are political but not simplistic, and some of these songs have a distinctive, hard-to-define quality. (JB)
(Toxic Shock--Box 242--Pomona, CA 91769)

MIGHTY SPHINCTER - "Heathouse" EP

Phoenix, Arizona, the depraved city that gave us ALICE COOPER, the FEEDERZ, and the MEAT PUPPETS, has struck again. What crosses are to vampires, SPHINCTER are to music. Even some BUTTHOLE SURFER fans would gag in horror at the sight of this band. Their sound is a bit more pet-Metal than punk, kind of like CHRISTIAN DEATH and VENOM played backwards through a jet engine. (Jel)

(Placebo--P.O. Box 23316--Phoenix, AZ 85035)

MIRACLE WORKERS - "Hung Up" EP

This is the first solo effort by one of the outstanding bands on "The Rebel Kind" and "Battle of the Garages, Vol. 2" samplers. Again, they come up with some fuzzed-out jams with belligerent vocals and psychedelic effects. I only wish they'd do more originals and less covers (here, songs by the SONICS and the 13TH FLOOR ELEVATORS). (JB)

(Moxie--761 W. "N" St.--Springfield, OR 97477)

MISSION - "The Last Detail" 12" EP

A haunting, evocative 60's-influenced band with loud, quasi-psychedelic guitars and vocals occasionally reminiscent of the ONLY ONES' Peter Parrett. Most of their songs are hard-edged and atmospheric--like the distinctive version of "Steppin' Stone"--but MISSION sometimes "rock out" too much (as in "What Goes Around" and "The Girl Next Door"). Worth listening to. (JB)

(Frantic--12504 Killian Lane--Bowie, MD 20715)

MONEY DOGS - "Salute to America...." cassette

The MONEY DOGS play good modern semi-thrashers. The distinguishing features here are some gnarly guitar frills, better-than-average lyrics, and rather annoying vocals. (JB)

(\$3 to --600 10th Ave #4RS--NY, NY 10036)

N.O.T.A. - "Moscow" EP

A long overdue vinyl release from these Sooners, one that fully demonstrates their power and punch. This is a 4-songer with fast and medium thrash, all of which hits you right in the gut. Let there be more! (TY)

(Unclean East--P.O. Box 725--Sand Springs, OK 74063)

NEGATIVE TREND - "Mercenaries" 12" EP

NEGATIVE TREND were one of the most exciting bands to emerge from the early SF punk rock scene. This is a re-issue of their 7" EP from 1978, and the music is as intense and immediate today as it was then. NEGATIVE TREND were more than just a band--they were a different way of seeing things, a mirror to the brutality of everyday life, and a vision of what could be. Every budding young rebel should do their homework and check this record out. (Debbie Dub)

(Subterranean--577 Valencia--S.F., CA 94110)

NEON CHRIST - "Parental Suppression" EP

Snotty teenage thrash with a creative spark. Some of the guitar intros are real unusual (as in "Parental Suppression" and "It's Mine"), the vocalist has a great youthful sneer, and the overall feeling is exuberant and innocent. "After" is a particularly unique and atmospheric post-holocaust number which captures NEON CHRIST's hard-to-define flare. (JB)

(Social Crisis--641 E. Morningside Dr. N.E.--Atlanta, GA 30324)

NOT - "What's the Reason" 12" EP

The NOT produce six more examples of their JAM-oriented material on their debut vinyl. In some cases, that approach doesn't work too well (as in the overly rockish "In Trouble" and the slow "World War"), but elsewhere their clean guitars, bouncy rhythms, and Wellerish vocals combine in an engaging way. If they'd only absorb some influences from the JOLT--a 78 "mod" group with more explosive energy and guitar power than the JAM--they'd really turn some heads. (JB)

(Not--P.O. Box 288--Cambridge, MA 02238)

OFFENDERS - "I Hate Myself/Bad Times"

More high-powered thrash from the OFFENDERS. This time, they've managed to capture an incredible guitar sound, one that reminds me of HUSKER DÜ's. "I Hate Myself" just careens right along, whereas "Bad Times" has a slow, lengthy, half-spoken intro. Ace. (JB)

(Rabid--Box 49263--Austin, TX 78765)

OMLITS - "My Name is Harold" cassette

An historic retrospective of this band's work, recorded between 6-81 and 1-82. The production is pretty crude, but their thrash is both fun and ahead of its time. (TY)

(328 N. West St.--Anaheim, CA 92801)

OUTTA PLACE - "We're Outta Place" 12" EP

Yeah! New York's "cave teens" return with another raw 60's punk attack. What makes them stand out isn't the material per se--most of it consists of cover versions of old chestnuts--but their growling, screaming, trebly sound. And, they've got enough snottiness to carry this primitive stuff off in the 80s, unlike so many of today's "revival" bands. "Things are Different Now" and their "theme song" are killers. (JB)

(Midnight--Box 390--Old Chelsea Stn.--N.Y., NY 10011)

PAINTED WILLIE - "Kill It" EP

A goofy garage punk effort from some ex-members of SIN 34. The tempos are medium-speed, the guitars are crude, the themes are seriocomic, and the vocals are rough and semi-psycho. Entertaining, but not outstanding. (JB)

(Spinhead--2265 Westwood Blvd., #541--L.A., CA 90064)

PANDORAS - "I'm Here, I'm Gone" EP

A super hot 60's-style punk release by a hitherto unknown female band. The fuzzy, distorted guitars and crude organ are emphasized in shrieking rave-ups like "I'm Here, I'm Gone", and even their "mellow" folk-rock cut ("It's About Time") has that raunchy teenage snot-nosed quality that separates the punks from the calculated poseurs. Plus, they do a damn good cover of the DIRTY WURDS' "Why", no mean feat. (JB)

(Moxie; write to 12428 Farndon Pl.--Chino, CA 91710)

PANDORAS - "It's About Time" LP

After their great debut EP, I was afraid the ensuing album would wimp out, as often happens with this 60's "teen punk" genre. No way! What we get are twelve killer songs, ranging from folk-rock to snarling 67-era punk, all delivered with guts and drive. The music is tight and raunchy like that of their heroes the SHADOWS OF KNIGHT, and it's hard to believe that all the members are female, because the vocals have such a deep, gruff sneer. Fucking excellent. (TY)

(Vox--2702 San Fernando Rd.--L.A., CA 90065)

CHARLIE PICKETT & THE EGGS - "Cowboy Junkie..." 12" EP

Most of the five songs here are well-produced C & W ditties with a good beat and punch, sort of like a combination of RANK & FILE and LOU REED. But one track ("Marlboro Country") is more R & Bish, with a great "Louie Louie" beat and some tough guitar, making the whole effort worthwhile. (TY)

(\$3.50 to Open--44 N.W. 167th St.--Miami, FL 33169)

PLAIN WRAP - "Time to Change" cassette

Another very hot tape from this fine So Cal band. Intelligent lyrics and blazingly fast thrash that's tight, cleanly recorded, and filled with good hooks and some neat vocal work. Some of these songs are new, while others are re-done versions of material from their earlier cassette. These guys should put out a record as soon as possible. (TY)

(6531 Abbott Dr.--Huntington Beach, CA 92647)

PLAN 9 - "Dealing with the Dead" 12" EP

While PLAN 9 are much better than the bulk of today's lightweight 60's revival groups, they don't touch certain other outfits in terms of snotty vocals (the OUTTA PLACE, the CHESTERFIELD KINGS) or raw guitar power (the NOMADS). I find the latter inexplicable, since they have five guitars! In any case, they write some strong songs and have an atmospheric organ, but everything is just too professional-sounding to evoke real teenage angst. (JB)

(Midnite)

PUKES - "Fast Food" cassette

Some real trashy garage punk can be found here, the musical equivalent of the tape's title, but the themes are somewhat serious. Need I go on? (TY)

(\$3 to Weegie--300 Eliseo Dr.--Greenbrae, CA 94904)

RHYTHM PIGS - "Boring Orgy" cassette

An extremely hot "live" tape that demonstrates why so many people have raved about these guys. It's highly-energized and even thrashy at times, but always innovative, tight, and powerful. And they found a good use for Falwell's propaganda tapes! (TY)

(Box 627--Clint, TX 79836)

ROK TOTS - "Situation Kid/Suicide Weekend"

Mix 60's-laced pop-rock melodies with contemporary punk production values, and you'll get an idea of how cool "Situation Kid" is. The B-side is an even better straightforward garage punk number with some blasting guitar parts. An appealing debut. (JB)
(U.X.B.--P.O. Box 110024--Aurora, CO 80011)

SACCHARINE TRUST - "Surviving You, Always" LP

S. TRUST's new album has an artistic approach that reminds many of the MINUTEMEN, although they seem even more demented and experimental. It exhibits a marked unevenness from cut to cut-- the faster rockers (like "The Giver Takes" and the wonderfully scratchy "Craving the Center") add a level of accessibility to the proceedings, but a number of the slower, artier pieces (such as "The Cat Cracker" and "Our Discovery") don't take long to become tedious. (SS)
(SST--Box 1--Lawndale, CA 90260)

ST. JOHN'S ALLIANCE - "Mark My Word/No One Sees"

The press kit that came with this 45 touted the band as the "heartbeat of young America today" and the most exciting record to pass through my hands....blah, blah, which almost made me throw it in the trash compactor. But then I decided to listen to it, and found two 60's- oriented folkish pop songs with occasional BEATLEish vocal inflections and a trebly BYRDSian guitar. A decent record, but nothing extraordinary. (JB)
(Alliance--129 South 16th St.--Allentown, PA 18102)

7 SECONDS - "The Crew" LP

Yaaaaahhhhh!! Not since those hot MINOR THREAT releases has a record displayed so much charm that you become an alley cat howling at the moon in sheer excited pleasure. Well-paced melodies and singalong harmonies sharply deliver 7 SECONDS to the forefront of energetic fun, and a quality production really adds credit to the Brandt brothers' total dedication. Kevin's songwriting and impelling vocals yodel the gigantic brilliance, while younger bro Steve plucks out the bass with rambunctious might, and the rest of the band knocks out another superior performance. This one's stuck on my turntable. (Pus)

(B.Y.O.--P.O. Box 67A64--L.A., CA 90067)

76% UNCERTAIN - LP

Former members of C.I.A. and REFLEX FROM PAIN combine to form a new band with a sound that reminds me somewhat of DIE KREUZEN. Bones' vocals are intense and backed up by a very tight sort of medium- paced thrash that's delivered with power and hooks. Definitely recommended. (TY)
(Shmegma--556 Broadway, 2nd floor--Bridgeport, CT 06606)

SHOCKABILLY - "Colosseum" LP

The new SHOCKABILLY fare isn't as accessible as their earlier stuff, which was more R & B-oriented. They are either returning to the early days of the MOTHERS OF INVENTION or doing lots of LSD. They do everything from "freak outs" to DOORS' acid jams to sweet southern ballads to a wild version of "Homeward Bound" (God forbid!) to songs with a fuzzed-out guitar and Eugene trying to blow his nose. Whooooaa.... (RS)
(Rough Trade)

SIC KIDZ - "I Could Go to Hell for You" 12" EP

The SIC KIDZ are a Philadelphia-area band who've been around for awhile and, despite deaths and other obstacles, have finally managed to attract the attention of an English specialty label, perhaps with the help of the CRAMPS. Their sound is indeed heavily-influenced by the latter, though it expands from a narrow psychobilly base into the 60s for inspiration. So if you like nasty, ringing guitars and echoey singing, give this a listen. (JB)
(Big Beat)

SLAUGHTER HOUSE 4 - "Four More Hours" EP

A 6-song effort that reminds me somewhat of '78-era stuff, in that it incorporates funk and pop elements into a punky aesthetic. It's fairly aggressive, with biting social commentary and a female vocalist on some tracks. (TY)
(R.I.F.--1016 E. 12th St.--Austin, TX 78702)

SPANKY PICASSO HEAD - "The Farm" cassette

Garage-quality noise meets folk-rock meets older-style punk meets experimentation. For the adventurous or simply disturbed. (TY)

(The Farm--P.O. Box 95123--Seattle, WA 98145)

SMASHCHORDS - "The History of...." cassette

The SMASHCHORDS are an unusual instrumental combo--just two guitars--who knock out some basic rock 'n' roll tunes. While this tape is certainly unique, it's also a bit frustrating, since their catchy rhythms make you hope they'll cut loose in a real savage way. But they can't, because they've got to keep providing the rhythm section--the Pete Townsend syndrome. (TY)
(8520 1st N.E.--Seattle, WA 98115)

SPECIAL FORCES - "World Domination" LP

A basic thrash album by a newer Berkeley band. It features a very tight instrumental attack, some catchy multi-voice choruses, anti-establishment lyrics, and standard gruff singing. The main problem here is a general lack of musical variation, something which will no doubt be overcome with time. Fun with beer. (JB)
(Boner--2146 Boner St.--Berkeley, CA 94702)

STALAG 13 - "In Control" 12" EP

STALAG 13 demonstrate a sleek, clean thrash attack with occasional metallic lead breaks which reminds me of SUICIDAL TENDENCIES, and their songs deal thematically with teenage identity and rebellion. "Black Stix/Silver Badge" is a chilling thrash number, and the unexpected changes of pace in "The Choice is Yours" make for solid, inventive hardcore. Recommended. (SS)
(Upstart--1134 Homedale St.--L.A., CA 90049)

STRANGLEHOLD - "'Cause I'm Gonna" 12" EP

Strong, crisply-produced modern hardcore is showcased on STRANGLEHOLD's debut release. Their overall approach--including sung, 60's-inflected vocals, irrepressible tunes, tight instrumentation, and boisterous but controlled delivery--reminds me a bit of the great ZERO BOYS, which can't be a bad thing. "'Cause I'm Gonna" is an epic blast with an anthemic chorus. (JB)
(One-Step--321 Huron Ave.--Cambridge, MA 02138)

TOEJAM - cassette

TOEJAM let loose a metal-punk blast with lots of noise and echoey, gruff, sometimes distorted vocals. A lot of the tracks here are too Metalish for me (including guitar solos, etc.), but there is power to spare. (TY)
(Jeff DeCuir--5014 Arboa Ridge--San Antonio, TX 78226)

TOOTHPASTE - "Palestine" 12" EP

Raw, brilliant pop in the early EMBARRASSMENT's ballpark. TOOTHPASTE's music shifts between fuzzy, guitar-oriented blasts (like "Amerikan Beauties" and "Skinheads are O.K.") and unpredictable but generally engaging amalgams of funk, punk, pop, and post-punk. The lyrics are often both exceptionally clever and politically motivated (note "Palestine" and the live unlisted track, "R.M.N. is Better than Sex"). (JB)
(Schwa--806 N. Peoria, Ste. 3000--Chicago, IL 60622)

TOWER OF SWINE - "Pig of Anarchy" cassette

Fine garage punk from the S.F. Bay area. The guitars are raunchy, the singer is a smart-aleck, and the themes are often satirical. Songs like "Fallatio Sucks, It's for Dicks" are real knee-slappers, whereas others (like "Senior Citizen") are more sensitive and relevant. (JB)

(T.O.S.--1363 Bittern--Sunnyvale, CA 94087)

TRAGIC MULATTO - "Judo for the Blind" 12" EP

This 12" gives TRAGIC MULATTO more room to be weird than their earlier single. It sounds like physically-disabled persons attempting to play jazz, blind people playing from sheet music, or some self-indulgent artists with saxophones. But since most of it has a hard, steady beat and a melodic guitar--not to mention peculiar lyrics-- it's tolerable and interesting for other weird-asses like myself. Likeable in short doses. (RS)
(Alternative Tentacles--P.O. Box 11458--S.F., CA 94101)

URGE OVERKILL - "Portion Controlled" cassette

A 3-song demo. There are two lengthy songs (including a cover of the ZOMBIES' "She's Not There") with funky rhythms, post-punk vocals, and instrumental overlays; the final track ("Lympdiccus") is a rockabillyish thang with similar "cold wave" vocals. (TY)
(2002 Pratt Ct.--Evanston, IL 60201)

VARIOUS ARTISTS - "Back from the Grave, vol. 3" LP

Among the many 60's reissue series, "Back from the Grave" has been the best because of its focus on the snarling teenage punk emanating from suburban garages all across America between 1965 and 1967. And fortunately, volume 3 maintains this tradition of basement quality by presenting more of the most heartfelt adolescent rants about problems with gurls, gurls, and more gurls, accompanied by two-chord fuzz guitars, squealing organs, and ham-fisted drum beats. The obscure pearls by KEN & THE 4th DIMENSION, SIR WINSTON & COMMONS, and MURPHY & THE MOB are just as cool as they can be. (JB)

(Crypt--Box 9151--Morristown, NJ 07960)

VARIOUS ARTISTS - "Compostpileaction" cassette

This tape has a lot of hot material by the likes of MOX NIX, CANCEROUS GROWTH, ROSEMARY'S BABIES, S.U.M., NERVE, N.O.T.A., the LEPERS, HUMAN SUFFERAGE, the CATATONICS, PSYCHO, and a half-dozen more. Some of it has been previously released, but it still adds up to fine listening. (TY)

(Action--P.O. Box 57--Kenmore Stn.--Boston, MA 02215)

VARIOUS ARTISTS - "Inner Mystique" EP

The first "Pebbles"-type collection of lost garage/psych bands from the 70s and 80s. Compiled by the RAT RACE KID, it features unreleased tracks by BILLY SYNTH and Australia's LIPSTICK KILLERS. The icing on the cake is the first-ever vinyl appearance by ROCKET FROM THE TOMBS, a seminal mid-70s Cleveland outfit that would later spawn PERE UBU and the DEAD BOYS. (Jel)

(Kevin Kat--P.O. Box 7258--Corpus Christi, TX 78415)

VARIOUS ARTISTS - "This is the Central Coast, Dammit" LP

A decent regional compilation from the California coast between S.F. and L.A., very near the geologically-unstable area where PG&E has stupidly built its Diablo Canyon nuclear plant. The album includes various categories of contemporary music, from catchy teenage thrash (LOS CREMATORS, DEATH OF GLORY, and the CORRUPTORS) to garage punk (GROUP SEX, X-TORTION) to neo-psychedelia (PYRAMOD, MOOD ROOM) to 77 punk (the USERS) to Finnish-style thrash (ASSAULT) to garagy mixtures of thrash and punk (the WIMPY DICKS and PEDESTRIAN ABUSE). The overall feeling is appealingly unprofessional, and the idea of giving new groups exposure is worthy of support. (JB)

(Bopp 'n' Skin; dist. by Systematic)

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ALIEN SEX FIEND - "R.I.P./New Christian Musick"

Despite my obsessive fondness for horror films, I've never been overly impressed with the pretentious, image-conscious crap called "horror rock" or "death rock". But this recent ALIEN SEX FIEND release is terrific, with its pounding drum rhythms, abrasive metallic sound, and raw vocals. Both of these songs have enough drive and punky power to disinter some mouldy bodies. (JB)

(Anagram)

APOSTLES - "The Curse of the Creature" EP

APOSTLES - "The Giving of Love Costs Nothing" EP

Right, here we go. The APOSTLES have released two new self-produced EPs, one with highly intelligent rants ("The Curse..."), the other with both sensible and very misguided rants ("The Giving..."). But since we've given them space elsewhere in this issue to air their sometimes inconsistent views, I'll concentrate on the music here. They have a droning, mid-tempo punkish attack with primitive two-chord guitar and half-spoken, half-sung vocals, sort of like SIX MINUTE WAR's old garagy, semi-experimental style. Some of the more basic numbers click (such as "Our Mother the Earth..."); others meander about too much and don't do much for me. (JB)

(Apostles--Box 4--136 Kingsland High St.--Hackney--London E8--ENGLAND)

ATROX - "Hit the Oxide" cassette

Some well-intentioned and intelligent slow- to medium-tempo punk that doesn't quite spur my interest. While consciously striving to stay away from predictable 3-chord thrash, they haven't really created something in its place that generates comparable excitement. They do perform a cool version of ALBERTO Y LOS TRIOS PARANOIAS' "Kill", though. (TY)

(C. Mason--26 Long St.--Cerne Abbas--Dorset--ENGLAND DT2 7JF)

VARIOUS ARTISTS - "Mutopia" cassette

A generally excellent sampler of northern Virginia hardcore, Metal, experimental, and 60's-inspired groups. It's a well-recorded, non-profit project which contains band handouts by #1 PRIORITY, PUDWAK, MALEFICE, the STEEL KNICKERS, DEATH PIGGY, CONCENTRIC, MICHAEL, CAMP DAVID, YOM, and .007. Most of the material on side 1 is powerful and catchy, and PUDWAK's "Box Head" is a total classic with schizoid vocals. (JB)

(\$2.50 to DSI--Box 346--Dunn Loring, VA 22027)

WEDDINGS DONE CHEAP - "Special Occasion" cassette

A somewhat garagy production which, in this case, doesn't add charm to the band's sound. But in a studio, their sparse attack could be filled in nicely, and some of the tasty guitar and bass tricks would sound really cool (like those in "Resistance" and "Un-American"). There's potential here. (TY)

(\$2.50 to M. Warren--55 Bfookley Rd. #3R--Jamaica Plains, MA 02130)

WINDBREAKERS - "Any Monkey with a Typewriter" 12" EP

This 12" from Mississippi's WINDBREAKERS is vastly better than their debut 7" EP, mainly due to the presence of somewhat zippiery material and louder guitars. They're still attempting to mine the folky 60's pop vein, and have finally managed to jettison the more tedious Rock influences that marred their earlier effort. Pretty good, especially "Ya Gotta Go Away". (JB)

(Big Monkey--P.O. Box 31217--Jackson, MS 39217)

ZANY GUYS - "Party Hits Vol. II" EP

A very clever Phoenix band that mixes a couple of garagy thrash tunes ("Little Tuff Kid" and "Mr. Ackers") with a slower boppin' thang ("Paperboy Blue") and an absolutely hilarious country-punk satire ("Hardcore"). The latter is one of the year's outstanding funnypunk creations, and the whole EP will tickle your funnybone. Order it today. (JB)

(Placebo)

ZERO BOYS - "History of...." cassette

Sixteen classy ZERO BOYS songs. A few have already appeared on their superb album, but the rest are hitherto unreleased gems that reveal why this band should be rated right up there with the CIRCLE JERKS as prime exponents of brisk, hook-laden thrash and punk. Excellent. (TY)

(Affirmation--P.O. Box 30253--Indianapolis, IN 46220)

ATTILA THE STOCKBROKER - "Sawdust and Empire" LP

Astonishingly original. ATTILA's latest album adapts Renaissance instrumentation to clever, satiric views of contemporary British life. At times, the amalgam seems tiresome, but some novel tracks--the slow, moving title song, the somewhat thrashier "Dies Irae", with its exciting mandolin work, and the hilarious "Boadicea Über Alles"--make the record interesting enough to appeal to those with broader taste. (SS)

(Anagram)

CHAOTIC DISCHORD - "Don't Throw it All Away" 12" EP

I've changed my mind about the value of this band about ten times, so I've decided to give up trying to figure them out and just let myself enjoy their powerful and funny music. This 12" may well be their best release yet. Side 1 has some terrific 77-punk parodies and some famous guest punks (Knox, Captain Sen'i*le), whereas the flip has more of their roaring, satirical thrashers. Great fun. (JB)

(Riot City--14c Lansdown Pl.--Clifton--Bristol 8--ENGLAND)

COMBAT 84 - "Send in the Marines" LP

One side of studio and another of live cuts can be found on this typical-sounding British Oi release. Some of the studio material has previously appeared on 7" EPs, but aside from the intriguing "Violence", most of their medium-speed compositions leave a lot to be desired. The live side is particularly poor, and the lyrics on a number of cuts are backward. Buy at your own risk. (SS)

(Rock-O-Rama)

CONFLICT - "Increase the Pressure" LP

The A-side is smashing--full of power, anger, and determination. Excellent stuff that's superbly produced! The flipside is taken from a live performance; I have a general dislike for live recordings, and this one is no exception. (TY)
(Mortarhate--P.O. Box 448--Eltham--London SE9--ENGLAND)

DISCHARGE - "The More I See/Protest and Survive"

Yecch! "The More I See" of DISCHARGE, the more nauseous I become. That song is unbelievably pathetic--both the music and the vocals have a full-out Metal sound. The B-side, taken from one of their earlier 12", demonstrates just how much they've declined over the years. A complete waste of vinyl. (JB)
(Clay)

DISORDER - "Under the Scalple Blade" LP

"Make Homebrew, Not War" serves as the motto of the second pummeling DISORDER 12". And they must live by it, judging from the production here, which is too weird and primitive to have been created while sober. That's not a criticism, but a statement of fact, as fuzzy guitars scream out from toilet bowls, drums are hollow and loud as shit, and trebly bass licks rumble around, all complementing DISORDER's absurd brand of thrashing noise perfectly. Drunk and disorderly. (JB)
(Disorder--47 Hallam Rd.--Clevedon--Avon B321 7SE--ENGLAND)

DISRUPTERS - "Bomb Heaven" EP

Fairly mundane mid-tempo punk characterizes this new DISRUPTERS release, except for one spoken piece ("Make a Baby"). The bass tends to carry the melodies, and there's a particularly gruesome, thought-provoking back cover, but there's little else to comment on here. (JB)
(Radical Change--c/o Backs--3 Swan Lane--Norwich--ENGLAND)

ENEMY - "Last but Not Least/Images"

The ENEMY have never managed to generate much excitement, and this new 45 doesn't break with tradition. "Last...." is a fairly boring Rock-oriented number with a dull lead and mannered vocals; the live flip isn't much better; though it has a more piercing guitar tone. (JB)
(Rot)

EYES - "Blink" LP

The EYES are a British 60's group along the lines of the early WHO-- Mod to the max--who never did manage to put out an album back then. And now the reason becomes clearer, as this one contains too much filler. But there are a few killers, including the haunting "When the Night Falls" and the hilarious "My Degeneration". (TY)
(Bam-Carusio)

IPSO FACTO - "Noir Dior/Craving"

This is definitely from the whiny Bat Cave genre, but it has that extra punch that few such bands have. It's catchy enough to warrant a review, but insipid enough to be easily categorized. "Craving" is the best cut, due to its KILLING JOKE beat. (RS)
(Ipsos Facto--109 Regent Ct.--Bradfield Rd.--Sheffield--ENGLAND)

LAST RITES - "This Is the Reaction" LP

A pretty snappy release with lots of tuneful thrash. This Scottish aggregation has some of the drive of early DISCHARGE (especially in the guitar sound), and some of the hooks of, say, SOCIAL UNREST. In my book, that's a damn good combination. (TY)
(Essential)

LEGION OF PARASITES - "Undesirable Guests" 12" EP

A ripping new English thrash release (except for one slower singalong called "Savages") with hot production, flailing guitars, and accelerated tempos. The vocals are in the more traditional Britpunk vein and the stuttering drumming occasionally doesn't mesh, but it's a bloody good record anyway. The "No!" choruses make "Eroded Freedom" a mini-classic. (JB)
(Fight Back)

MAJOR ACCIDENT - "Respectable/Man on the Wall"

"Respectable" is just that--melodic and well-executed mid-tempo pop-punk stuff; the flip is a bit catchier and zippiest. Pretty decent. (TY)
(Flickknife)

NULL & VOID - "Still....it Must Go On" EP

This band features members of U.K. groups RUBELLA BALLET and the MOB, and it has that type of temperament. It is folksy yet intense, and they add little tidbits like a piano solo at the end of the first side. I especially like the catchy melodies and clean, grating guitars in "Camp", and the well-done rhythmic poetry in "Cold War"; the lyrics are of course strong and intelligent. Recommended. (RS)

(Not So Brave--Becolaan 26--1050 Brussels--BELGIUM)

OUTRAGE - "The Phoenix" cassette

OUTRAGE play medium-tempo punk with quite a bit of punch. Their strong vocal and guitar work is highlighted by the powerful production here, so watch for them. (TY)
(Lee--52 Neatherborn Rd.--Monic Wear Mouth--Sunderland--Tyne & Wear--ENGLAND SR5 1LF)

PARTISANS - "Time Was Right" LP

I've always been partial to the unique punk stylings of the PARTISANS, and their latest album, which contains one side of studio and one of live tracks, is quite strong. Most of the studio material has a richly-arranged, dense rock 'n' roll flavor, but with an abrasive hardcore edge. Their new version of "I Never Needed You" is much more raw and powerful, and the meaty, mid-tempo pop-punk title track is surely the best. The live songs are also excellently recorded. (SS)
(Cloak & Dagger)

PETER & THE TEST TUBE BABIES/FITS - split 12"

The P&TTB track, re-mixed from their second album, boasts some great production values and inventive guitar figures, but still seems a bit uninspired. On the other hand, I found the FITS track at least moderately appealing, with its catchy guitar riffing and melodies. Nothing special, though by no means offensive. (SS)
(Trapper--39/43 Wharfedale Rd.--London N1 9NB--ENGLAND)

PRIMEVALS - "Where are You/This Kind of Love"

If this 45 is representative, the PRIMEVALS are Scotland's answer to the early FLESHTONES. Both of these tracks have that upbeat 60's sound, with fake tough vocals, rockin' beats, semi-fuzz guitar parts (in "This Kind of Love"), or catchy "hey" background vocals (in "Where are You"). A great little debut. (JB)
(Raucous--46 Beuhuck St.--Glasgow--SCOTLAND)

RAT PATROL - "The Last Offensive/Rat Rap"

This looks like a typical punk record, but it's not. What it is is a fusion of political punk sentiments and black musical influences. "The Last Offensive" is a clever ditty with a reggaeish beat, a steady build-up, and some interesting guitar work; the flip is a rather lame rap number. RAT PATROL are now known as WESTWAY, perhaps for commercial acceptability. (JB)
(\$4 to Sijenn--c/o P. Hulme--8 Stoke Hill Crescent--Exeter--Devon EX4 7DE--ENGLAND)

SID PRESLEY EXPERIENCE - "Public Enemy #1/Hup 2, 3, 4"

A 60's-style guitar band from Britain. Both songs here have rocking beats, heavy guitars, and irresistible riffs. "Public Enemy #1" is an instrumental, whereas the flip has tough-sounding vocals. SID & Co. have some musical guts. (JB)
(I.D.)

SQUARE PEG - "Echoes of War" EP

A rock-oriented punk record by ex-EXPLOITED guitarist Big John's new band. The title song is a slow but catchy little ditty with some tasteful guitar playing and anti-war lyrics; the flip contains one good semi-pop number ("Bad Connection") and one awful pub rock song ("No Explanation"). (JB)
(Stranded)

STINGRAYS - "Dinosaurs" LP

Strange. The STINGRAYS look rockabilly, act punk, and sound more 60s than anything else (note their covers of the REMAINS' "Hard Time Comin'" and LOVE's "My Flash on You"). Actually, they are a rockabilly band in the instrumental sense, with their slapped bass, snare drum, guitar, and echoey vocals, but the material is more modern. Totally ungeneric. (TY)
(Big Beat--132-4 Grafton Rd.--London NW5--ENGLAND)

SATURNALIA - "Inside the Devil's Circle/The Promise"

I passed this up for ages because I thought it was a reissue of a British 60's band. But no, this goes way beyond most past and present psych outings into the uncharted realms of hammering acoustic guitars, cave-echo vocals, and just the right sprinkle of tinkling piano. Add sax to the B-side for a taste of the best of John Berry's spy movie soundtracks, and you end up with something truly spooky. (Jel)
(Burning Worlds--42 King St.--Leek--Staffs ST13 5NW--ENGLAND)

VARIOUS ARTISTS - "The Animal Packet" cassette

The cassette itself is only a small part of this package, which includes 'zines, literature, lyrics, pamphlets, addresses, etc., all relating to the horrors of animal slaughter. Even on the tape, all the tracks by the various bands (the INSTIGATORS, CHUMBAWAMBA, ANTIDOTE, ALTERNATIVE, ANDY T, and the LOST CHERREES, to name just a few) are interspersed with bits of information on this topic. Unfortunately, there's very little punk music here; folkish and experimental stuff predominates. (TY)
(\$5 to Sky & Trees--Box 4--59 Cookridge St.--Leeds--ENGLAND)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ANTI-CIMEX - "Victims of a Bomb Raid" EP

Ferocious speed thrash that continually displays that disorderly early DISCHARGE attack, but is smashed forth much faster. Hardcore guitar soloing whines generate electrical volts, as ANTI-CIMEX spew out an intense onslaught of clamorous nitro-laced aggression. Jonsson vocals get rawer with each release. ANTI-CIMEX, the kings of chaos in Sweden. (Pus)
(Malign Massacre--Sommarvädersgatan 58--417 33 Göteborg--SWEDEN)

ASOCIAL/BEDRÖVLERS - "How Could H.C. Be Worse?" cass

It could be a hell of a lot worse than this! Side 1 contains a dozen thrashers by ASOCIAL that absolutely rip. Then side 2 kicks in with the BEDRÖVLERS who, if anything, are even more intense. Killer Swedish hardcore! (TY)
(Uproar--c/o Floravagen 20 c--773 00 Fagersta--SWEDEN)

AVSKUM - "Crucified by the System" EP

Another boiling speed-merchant band in the tradition of ANTI-CIMEX; right down to the guitar solos. Maniac snarls overbite into brutal distortion and missing quickness, which belts this hammering havoc into a forceful bombardment of chaotic punches. Great, but not unique--if you ordered this and ANTI-CIMEX, and the records got mixed up, you'd never know. (Pus)
(Avskum--Karlsgatan 19--68 100 Kristinehamn--SWEDEN)

B.G.K. - "White Male Dumbience" EP

This is as strong as their album, featuring one unrelenting thrasher after another. "Action Man", the title cut, and "Bite the Hand that Feeds (Shit)" have especially great hooks and breaks, and all seven songs contain some biting attacks on conditioning in modern society. This one is a must, and don't miss them on their U.S. tour this summer. (RS)
(Vögelspin--P.O. Box 70397--1007 KJ Amsterdam--NETHERLANDS)

BASTARDS - "Siberian Hardcore" LP

More basic metallic thrash from Finland's BASTARDS. They've slowed down a bit and added more Metal-tinged guitar parts on this flatly-produced album (which is only available on a German pressing at this time), but some melodies and stronger hooks would really help a lot. (JB)
(Rock-O-Rama--Kaiserstrasse 119--5040 Brühl--W. GERMANY)

BRUTAL VERSCHIMMELT - LP

B. VERSCHIMMELT's debut album reveals them to be a garagey band that specializes in playing fast punk (as in "6 Millionen"), but they're also capable of playing thrash ("Hey Mann,....") and slower, driving numbers ("Kenein"). Most of the songs are catchy, the lyrics are both political and satirical, and the ultra-raw, trebly production accentuates all of their strong points and, in the process, makes them stand out. Look for this one. (JB)
(Rock-O-Rama)

CALAMITIES - LP

A folk-rocky pop-punk group from France with cutesy female vocals. The CALAMITIES are competent enough, but not really exciting or emotionally gripping. They do covers of songs by the TROGGS, the WHO, and the DOVELLS, and wish they could be the GO-GOS. (TY)
(Poshboy--P.O. Box 38861--L.A., CA 90038)

CELIBATE RIFLES - LP

The second album from this politically aware/personally-oriented Australian band, which I'm not as fond of as other people I know. Their music tends toward a 70's rock style, with some songs on the soft side and others on the tougher, guitar-heavy side, not unlike some "Detroit Rock" bands of past days. Off and on. (TY)
(Hot--314-16 Victoria St.--Darlinghurst--Sydney 2010--AUSTRALIA)

CONTRAZIONE/FRONTI - split LP

This is an album shared by two Italian bands. CONTRAZIONE are a raw outfit with a punky instrumental attack, straightforward rocking beats (including a couple of thrashers), an occasional post-punk frill (like the inclusion of a sax in "Nausea"), and incredible male-female vocal interaction. FRONTI cover a variety of musical bases, from punk ("1984") to SIOUXIE-like post-punk ("Questa e l'Ora") to sparse, arty numbers ("10 Nella Notte"). (JB)
(dist. by Poison--c/o S. Roberto--Via S. Ippolito 8--59951 Castelfiorentino--Firenze--ITALY)

EX - "Blueprints for a Blackout" double LP

This is an amazingly meaty package. A graphic/lyric book, a poster, and two discs make this ominous piece quite remarkable. They plunder, explore, and ramble through many hideous subjects and musical flavors, from "Christ--The Album"-type CRASS opera to frightening industrial rhythm electronics like KOSMONAUTENTRAUM. If you're familiar with the EX and like their work, this new release must be experienced from start to finish; if not, check it out. (RS)
(Galgensstraat 4a--1013 Amsterdam--NETHERLANDS)

FLESH D-VICE - "12 Inches of Hard Flesh" 12" EP

Raging fury from New Zealand. A raw, lightning-fast explosion of boisterous momentum, delivered in a quicker skunky fashion. Strong guitar and bass keep a continual movement of booming force spurting out in flaming vigor, as exerting vocals buck out sonic assaults. Young and compelling. (Pus)
(Flesh; no address)

GISM - "Detestation" 12" EP

Churning Metal-punk, or perhaps even speed-Metal, depending on where you draw the distinction. GISM are undoubtedly an HM band who've been heavily influenced by hardcore, but the music is so intense and the vocals so ominous that even I'm in a state of shock. These guys make VENOM sound like the KNACK, especially on side 1. (JB)

(City Rocker--No. 303--Aota Bld. 3-1-9--Koenji-Kita, Suginamiku--Tokyo 166--JAPAN)

HOODOO GURUS - "Stoneage Romeos" LP

There are a couple of pop clunkers on here, but most of the GURUS' songs are fairly powerful in a style combining T. REX and SAINTS influences. Like many Oz bands, they've adopted that earlier 70's punkoid guitar sound, but lay it over somewhat poppier song structures. At least one person we know thinks that the GURUS are God! (JB & TY)
(Big Time; no address)

HUVUDTVÄTT/K.I.K. - "Vårt Fria Land" split LP

A fine release that's shared by two Swedish bands. By now, everyone should know how great HUVUDTVÄTT (the HEADCLEANERS) are-- the only question is whether the rough production here complements their gruff, careening thrash, and I can assure you that it does. KURT I KUVÖS are new to me, and they do punk and thrash with some peculiar vocal melodies that may represent an attempt to bring Swedish folk music into the 80s. (JB)
(Really Fast--c/o Jonsson--Högliden 9E--59500 Mjölby--SWEDEN)

KALASHNIKOV - "Ødelaeg & Hearg" EP

A new Danish outfit that specializes in tasty mid-tempo punk with an interesting post-punky flavor. The overall sound is heavy, the lyrics are political, and there are some cool rhythmic shifts and guitar frills. "Laederhalse" has especially catchy vocal arrangements, whereas "Schlüter's Kabinet" is a thrashed-out blast. (JB)
(Hub; dist. by No Aarhus--Postbox 3--8381 Mundelstrup--DENMARK)

KARNAGE - "Total Terminus" EP

With a name like KARNAGE, I expected this band to play full-tilt thrash, but such did not prove to be the case. In fact, they produce aggressive post-punk with loud, punky guitars, steady, slow rhythms, politicized lyrics, and some interesting keyboard effects. Improves with increased familiarity. (JB)
(O.M.G.--23 Rue Saint-Herem--63000 Clermont--FRANCE)

KRUNCH - "När Varje Steg är Ett Snedsteg" cassette

Rapid-fire speed in the common new Swedish tradition. Enchanting doses of uproarious thrash at a non-stop pace which shovels up thundering fury and belts out some bellicose blows. KRUNCH's invasion is exultant and invigorating, with simpler musical work that's nevertheless effective and fast. (Pus)
(Tomas Månsson--Köpmang 27A--861 00 Timrå--SWEDEN)

M.A.F. - "Hau ab...." LP

Yeah! M.A.F. play fast punk--not thrash. A fistfull of energy with good hooks and speedy beats makes me want to sing along, even though I don't understand German. Like many German bands, they have that 77 U.K. influence in some of their songs, but it's very energetic, like the best from that era. "Gefangenschaft" and "Alkoholiker" are great blasts; they also do a spirited cover of "If the Kids are United", and some mock drunken rousers. Recommended. (RS)
(Rock-O-Rama)

MG-15 - "Caos Final" cassette

Formerly called SLIPS Y SPERMA (see interview elsewhere in this issue), these guys play a DISCHARGE-like form of thrash with few hooks, repetitive riffs, and growling vocals. You either like this form a lot, or you get bored fast. (TY)
(Jullit Navas--Apto 164--Narja [Malaga]--SPAIN)

MOB 47 - "Kärnvapen Attack" EP

The Swedish equivalent of GANG GREEN! MOB 47 play rip-roaring ultra-fast thrash with incredible tightness, thereby differentiating themselves from the legions of hardcore bands that disintegrate at 1000-m.p.h. speeds. Every song is like a flesh-gauging bullet (except the slow "Animal Liberation"), making this EP one of the year's best. (JB)
(Åke Henriksson--Grindtorpsvägen 31--183 32 Täby--SWEDEN)

NORMAHL - "Ein Volk steht hinter uns" 12" EP

Although die NORMAHL sometimes play considerably faster these days (as in "Morganstunde"), they've retained their sense of irony, their bouncy punk sound, and their ability to write the occasional slower, catchy tune (like "Liebeskonsum"). Nothing here is extraordinary, but this 12" makes for enjoyable listening. (JB)
(Mülleimer; contact Helmut Krizsan--Bussardweg 3--7057 Winnenden--W. GERMANY)

NORMAHL - "Der Adler ist Gelandet" LP

Proficiently-recorded and executed new material that sounds distinctly German. It's filled with anti-war themes, 77-style 3-chord riffs, and Oi-type choruses--without an Oi "attitude". Side 1 utilizes humor and funny little musical intros and breaks, so it sounds a bit disjointed if you don't understand German. Side 2, while less imaginative, is more rocking. Not bad at all. (RS)
(Mülleimer)

NURSE II - EP

NURSE II are a unique Japanese ensemble with a female singer, and an eclectic, guitar-heavy approach to punk music. On this EP, they produce poppy-punk with a rockin' beat (B-2); post-punk (A-2); slow, hook-laden punk (B-1); and two thrashers, one (A-1) with screeching "nyah nyah" vocals, the other (B-3) with a pummeling beat and shit-hot guitar breaks. Marvelous. (JB)
(A.D.K.; no address)

NUSSIVAT NUNNAT - "Nunna Lepakon WC:SSÄ" cassette

A 3-song demo by yet another new Finnish group. These guys play raw-sounding punk and thrash with raspy Oi-ish vocals, but certain songs (especially "Liukuhinnan Orjat") reveal a budding imagination more advanced than their current musical abilities. (JB)

(Vennu Hiltunen--Vesitorninkatu 4A--50130 Mikkeli 13--FINLAND)

PANIK - "Les Troubadours du Chaos" 12" EP

Midnight had this French release listed as "thrash" in their catalog, but in fact PANIK fall into the mid-tempo skunk category. Although they have blasting guitars, an excellent singer, and some driving songs, they have a more experimental bent and concentrate less on the "cast of thousand" background vocals than other skunk outfits. There's even a reverse mystery track at the end of side A for psychedelia's sake. (JB)
(Panik; dist. by New Rose)

PYHAT NUKET - "Tää Yö on Meidän/Sokea"

PYHAT NUKET is a second band for some of the guys in RIISTETYT, and it's a real departure for them. This ensemble has a highly-polished post-punk sound with strong guitars; I'd recommend it to fans of the early CURE. (TY)
(Kräk; no address)

R.A.S. - "84" LP

An excellent album which mixes that irresistible French skunk--melodic mid-tempo numbers with soccer choruses--with a few contemporary thrashers that also have singalong vocals (like "L.V.F."). The production is very powerful, and the lyrics reflect both a healthy cynicism about promises made by established political parties (including those on the left) and an obvious hostility to neo-Nazi groups. Recommended. (JB)
(\$6 to A. Richard--A.P.M.C. New Wave [R.A.S.]--B.P. n° 6--75462 Paris cedex 10--FRANCE)

RÄKÄ - "Helka Virsijä" cassette

RÄKÄ are a young band from eastern Finland. They have an exceptionally primitive approach, with almost every song consisting of a single simple and repetitive riff overlaid by nasty vocals. Rude and piledriving. (JB)
(\$2 & two IRCs to Juha Hyytiäinen--Kurjentie 62 C 14--53650 LPR 65--FINLAND)

RAPPRESAGLIA - "Danza di Guerra" EP

Raw Italian punk. The tempos are medium, the vocals are raggedy, the sound is rough, and a couple of the songs have good singalong potential. A pop sensibility also lurks beneath the distorted production here. (JB)
(Rappresaglia--Via Correggio 18--20149 Milano--ITALY)

RATTUS - "Uskonto on Vaara" 12" EP

RATTUS have evolved a lot since the release of their early self-produced EPs, and have improved very dramatically since the appearance of their "W.C. Räjähtää" LP. Their new vocalist Annikki is much hotter, their instrumental attack is tighter and even more intense, and, best of all, most of their newer songs have terrific hooks in the choruses. This baby is awesome! (JB)
(Poko--PL 483--33101 Tampere 10--FINLAND)

RAZOR BLADES - "Plastic Messiah" EP

Another chaotic thrash-oriented release with good lyrics from the RAZOR BLADES. They've improved quite a bit over the last few years. Some of their songs now have strong hooks (especially "168"), and they've branched out into more diverse structures without sacrificing their crude guitar power or nasty vocals. "Precipice" totally shreds. (JB)
(DK Decay--Tietgens Alle 118--5230 Odense M--DENMARK)

RED TIDE - "Kelp and Salad" EP

After all the trouble we had getting a decent-sounding remix version of "Incubator Slide" for our "1984" album, I half-expected the production on RED TIDE's EP to be terrible. But they've ended up with a chunky drive and a lot of edge on the guitars so, despite the occasionally weird vocal sound, this record turned out pretty damn well. The guitar parts are really cool, and "Santa Mari Marushi" is hotter than hell. (JB)
(Toxic Shock--Box 242--Pomona, CA 91769)

RIISTETYT - "Nightmares in Darkness" LP

Another Rock-O-Rama bonus album with a side each of studio and live compositions. All of the studio material (some of which was previously released on their last Finnish 12") exudes that trebly thrash feel that one associates with CHAOS U.K., and special mention should be made of acidic rockers like "Brainless Violence" and "Skitzophrenia". The live side varies in quality, with occasional vocal drop-outs, but it's still entertaining. A fine release. (SS)
(Rock-O-Rama)

SAVAGE CIRCLE - "Live in Germany" cassette

Not the New York group, but an Italian outfit that handles more melodic forms of both fast and slow punk. The vocals are mixed way up front, but you can also hear the music, which sometimes reminds me of So Cal band AGENT ORANGE's non-surf material. (TY)

(R. de Capitani--Via I. Dell'Oro 40--17021 Alassio [SV]--ITALY)

SECOND AUSCHWITZ - "Your Pet" cassette

SECOND AUSCHWITZ are self-admitted novices (they recorded one hundred songs in a studio, forty of which are here, without ever having played an instrument or practiced before) who produce 5-10 second "songs" that are crude and idealistic. Decidedly different. (TY)

(Jan Vd. Einden--Hyacinstr. 11--5701 WJ Helmond--NETHERLANDS)

SINGLE TRACK - "I.R.A." cassette

A 4-song job that highlights SINGLE TRACK's now-antiquated mid-period CLASH sound. Not terribly exciting in this day and age. (TY)

(J. Dutheil--36 Rue Marmontel--19100 Brive--FRANCE)

VARIOUS ARTISTS - "Afrika Corps K7" cassette

Ten groups of varying punk styles and recording qualities appear on this compilation of South African bands. The most proficient and powerful are mid-tempo punkers POWERAGE, although the GAY MARINES, WILD YOUTH, and WILD JUSTICE also show promise. And, there's an all-girl garage band called the LEOPARDS--Steve Spinali take note! (TY)

(\$6 to G. Miltzine--23rd Mal Leclerc--38000 Grenoble--FRANCE)

VARIOUS ARTISTS - "Capitol Kaos" LP

This New Zealand compilation consists mainly of live material by 77-style punk bands. That's not to say it's bad, because there are some pretty cool tracks herein, especially by FINAL SOLUTION, RIOT III (who do some thrash), FLESH D-VICE, and ZYKLON-B. (TY)

(Flesh; no address)

VARIOUS ARTISTS - "Life is a Joke" LP

Not one of the New Underground series, but a new international compilation on Germany's Weird System label. It contains two cuts each by RAZZIA, FANG, TERVEET KADET, RIOT SQUAD (South Africa), SAVAGE CIRCLE (Italy), SHIT S.A. (Spain), the INOCENTES, HYSTERIA (U.K.), and CIVIL DISSIDENT (Australia). The latter offer the most pleasant surprise--they're a brutal thrash outfit--but the whole record smokes. (JB)

(\$7 to Weird System--Lange Reihe 101--2000 Hamburg 1--W. GERMANY; also dist. by Systematic)

VARIOUS ARTISTS - "Hyvinkää" EP

A self-produced EP with material by four young Finnish garage punk outfits (PURKAUS, SOTAKULTTUURI, TERRORI, and PAINAJAINEN). The raw production further highlights the D.I.Y. raunchiness of the bands, all of which play more-or-less tuneless mid-tempo punk rather than thrash. PURKAUS are the best of a fairly inept bunch. (JB)

(\$2 & two IRCs to Jukka Leinonen--Ohrakatu 8 F 62--05880 Hyvinkää 8--FINLAND)

VARIOUS ARTISTS - "Der Vollsuff Sampler" cassette

Some of these German hardcore groups are already reasonably well-known (INFERNO, the MANIACS, M.A.F., the SCAPEGOATS), whereas others are more obscure (ABZESS, VOICES OF PROTEST, T.C.A.). INFERNO leads a pretty good pack in terms of tightness and power. (TY)

(Vollsuff--c/o Karl-Heinz Stille--Ludwigsburgerstrasse 4--7141 Möglingen--W. GERMANY)

VARIOUS ARTISTS - "Deutscher Punk Sampler #1" cassette

This compilation tape features some fairly unknown bands (TIN CAN ARMY, KATAFALK, V.N.W., VOICES OF PROTEST, MILZBRAND, and the MANIACS) who predictably display varying degrees of competency and power. The MANIACS and KATAFALK really kick ass; the latter prove to be an especially fine thrash band with lots of zip. (TY)

(Vollsuff)

VARIOUS ARTISTS - "1984: The First Sonic World War" LP

This French sampler contains a wide variety of punk styles--classical, garage, thrash, skunk (big in France), and drum-machine/synth punk (which the French seem to have cornered the market on). HUMAN BEING and HEIMAT weigh in with some choice thrash, and there's lots of other good stuff from R.A.S., ELECTRONAZE, les CADAVRES, the SUB KIDS, and a dozen more. Tres bein! (TY)

(New Wave--B.P. 6--75462 Paris cedex 10--FRANCE)

VIOLADORES - LP

This is the only Argentine punk record to date, and although it came out in 1983 and is definitely in the classical style, it's a fine beginning. The production is of a very high quality, enabling los VIOLADORES to get across their anti-repression lyrics and guitar-heavy sound in the most powerful manner. (TY)

(Umbral; no address)

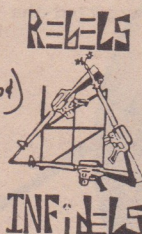
VICIOUS CIRCLE - "Blood Race" cassette

A tight new band that plays fairly unoriginal thrash. Give them a bit more time to develop. (TY)

(\$2 to Russell--4/7 The Avenue--Balaclava--Victoria 3138--AUSTRALIA)



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San Francisco, CA 94103

(415) 431-9377